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SUCH IS FAME BY HARRY TATE. See Page 13.

THE ERA

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VOL. 84. No. 4,296. REGISTERED AS THE GENERAL POST OFFICE AS A NEWSPAPER. WEDNESDAY, JANUARY 19, 1921. PRICE FOURPENCE.

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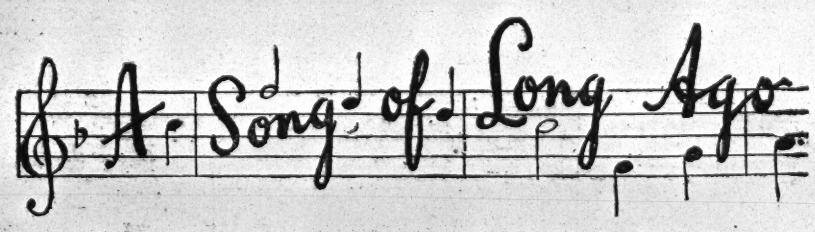

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GODFREY CLARKE. Comedian, "Daisiago," on tour. "A Southern Maid." Jan. 17, T.R., Coatbridge. Jan. 24, Hippodrome, Darlington. P.A., 68, Golborne-road, W. 10.

MR. W. H. GARBOIS. Mr. Fred Terry's Company. Jan. 17, Cheltenham and Oxford; Jan. 24, Empire, Coventry.

MR. FRED GROVE, Martin Harvey Co., Trans-Canada Theatres, H.M. Theatre Buildings, Montreal, Quebec.

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MR. J. PITT HARDACRE. Address, 9, Kilburn-priory, N.W. 6.

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ARTHUR KNIGHT, Disengaged. Character and Management. 125, Highbury New Park, N. 5.

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LEONARD ROBSON, Farcical Sketch. "Oh! what a Time." 9, Gt. Ormond-st., W.C. 1.

ROBERT SAWIN. Assistant Manager. The Playhouse, Cardiff.

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EMPLOYMENT AGENCY LICENCES.

I, F. W. ALLEN, intend to apply to the London County Council for a licence to carry on an Employment Agency for Concert Artists at No. 64, Croftdown-road, N.W. 5.

All objections and the grounds therefor must be submitted in writing to the Clerk of the Council, County Hall, Spring-gardens, S.W. 1, within fourteen days from the date of publication of this advertisement.

I, PEARL LYNDON (known as Pearl Lyndon, trading as Pearl Lyndon's Academy), intend to apply to the London County Council for a licence to carry on a Training School for Theatrical Training at 6, Maddox-street, W., such training school to be known as Pearl Lyndon's Academy and Rehearsal Rooms.

All objections, and the grounds therefor, must be submitted in writing to the Clerk of the Council, County Hall, Spring-gardens, S.W. 1, within fourteen days from the date of publication of this advertisement.

WE, BERRY and LAURENCE, intend to apply to the London County Council for a Licence to carry on an Employment Agency for Theatrical and Variety Artists at 52, Haymarket, S.W. 1 such Agency to be known as Berry and Laurence, Ltd.

All objections and the grounds thereof must be submitted to the Clerk of the Council, County Hall, Spring-gardens, S.W. 1, within fourteen days from the date of this advertisement.

(Signed) C. H. BERRY, Secretary.

Dated this 13th day of January, 1921.

EMPLOYMENT AGENCY LICENCES.

WE, Victor Neville and Ernest Baxter, intend to apply to the London County Council for a licence to carry on an Employment Agency for Theatrical, Vaudeville, and Concert Artists and Enterprises at 44, Trigon-road, S.W. 8, such Agency to be known as Messrs. Neville & Baxter.

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In order to assist members of the Profession who are seeking engagements, advertisements of ARTISTS' WANTS, MUSICIANS' WANTS, &c., are inserted at the following rates:—

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For the convenience of Advertisers, Replies to Advertisements are received. They will be forwarded by Post on application.

Advertisers are politely requested to forward cheques or Postal Orders in payment of their Advertisements crossed "Lloyd's Bank, Ltd." Remittances should be made payable to "The Era," and addressed,

Advertisement Manager, "The Era," 35, WELLINGTON STREET, STRAND, W.C. 2.

All copy for advertisements should reach THE ERA *office not later than first post Tuesday in each week.*

Wire, "The Era, London." Ring up, 4546 and 4547 Regent.

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WANTED Known.

First Vacant Date, May 9. Summer and Autumn Date Free for No. 1 Attractions only. All applications, J. H. CURRY, as above.

WANTED, West-End Attractions. COUNTY THEATRE, BEDFORD. Jan. 31, unexpectedly vacant. April 4, May 16, June 20, on. GRAND THEATRE, LUTON. March 7, June 27, on. Receipts at above Theatres last week over £100 nightly. THEATRE ROYAL, CANTERBURY. Jan. 31, Feb. 21, March 7, on. THEATRE ROYAL, INVERNESS. The only Theatre. "Be Careful, Baby," finished to £84 7s. 6d. "A Pair of Silk Stockings" opened to £58 8s. Feb. 7, 14, March 21, April 4, on. E. G. FALCON, County Theatre, Bedford.

Grand Theatre. Wellington, Salop. WANTED, First-class West-End Attractions. Jan. 17, and few Spring and Autumn dates. Write immediately, WRIGHT, Grand Theatre, Wellington, Salop.

ROYALTY THEATRE AND OPERA HOUSE, BARROW-IN-FURNESS. WANTED, First class Attractions, once or twice nightly, June 6, on, with exceptions. HUGH ROBERTSON, Theatre Royal, Jarrow-on-Tyne.

GRAND THEATRE, OLDHAM. WANTED, Brilliant No. 1 Attractions, Musical or Stars Only, Easter Week, March 28, May 2 (?). Address, E. DOTTRIDGE, "Merivale," Clifton-drive, St.-Annes-on-Sea.

MARGATE, HIPPODROME. WANTED, First-class London Attractions, for July, Aug., and Sept. A. E. ABRAHAMS, 73, Romford-road, Stratford, E. 15.

HIPPODROME, DRIFFIELD. WANTED, small Revue, Panto., or Rep., Feb. 7. Also March, on. KAY SUMMERS, Hippodrome, Driffield, Yorks.

PIER THEATRE, EASTBOURNE. WANTED, COMPANIES, West-End productions only. Feb. 21, 28, March 7, April 4. May 2, and various onwards. Plays to follow:—"Paddy the Next Best Thing." "Lord Richard in the Pantry." "A Temporary Gentleman." "Three Wise Fools." "Man from Toronto." "Ruined Lady," etc., etc. No dramas or revues. Apply, H. OWEN TAYLOR, Pier, Eastbourne.

WINTER GARDENS, NEW BRIGHTON. WANTED, First-class Attraction. Feb. 14, to oblige a manager. Also, May 9, 30, and June 6. Apply, A. DOUGLASS, Winter Gardens, New Brighton.

PALACE THEATRE, BATTERSEA. Vacant Jan. 31 and onward. Vacant Jan. 31 and onward. Vacant Jan. 31 and onward. WANTED, PANTOMIME, or REVUE. Wires, FREDERICK BAUGH, Tel. address, "Stageyness, London." 'Phone, 1652 Battersea.

WANTED, Shows, with London reputation only, musical preferred, for No. 1 Lancashire tour, Feb. 28, May 9, 16, 23, 30, and June 27. Also Big East Anglia town, May 16 (musical play only). Full details, with date sheet, showing past and future bookings, essential. HORSFIELD'S AGENCY, Suites 21 and 22, 26, Charing Cross-road, W.C. 2.

WANTED, for big music hall (South), Feb. 21, West-End Musical Comedy or Revue only. Must have London reputation, otherwise useless. Full details, including date sheet, showing past and future bookings, essential. HORSFIELD'S AGENCY, Suites 21 and 22, 26, Charing Cross-road, W.C. 2.

THEATRE ROYAL, INVERNESS. WANTED, Big Attractions, Feb. 7, 14. Good Companies take money, and the Theatre can hold it. E. G. FALCON, County Theatre, Bedford.

WANTED, Monday, Jan. 24, 31, Pantomimes, Revues, sound attractions. Last week, Johnny McElroy's Great Show and Good Week's Business. Refer. Refer. Wire, JACK ARNOLD, Lye; or, 'phone, Lye 70.

G. W. McKANE'S TOURS. WANTED, Good Companies and Attractions, Aug. and Sept. Address, McKANE, Keswick, English Lakes.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING CIRCUIT.

WANTED, High-class Attractions, D.P. THEATRE, EASTBOURNE, March 21, April 11, 18, May 16, June 20. GAIETY THEATRE, HASTINGS, March 7. PLEASURE GARDENS, FOLKESTONE, May 16, June 13. PALACE THEATRE, RAMSGATE, Jan. 31, Feb. 28, March 14, 28, April 11. PALACE THEATRE, MAIDSTONE, Feb. 7, March 21, April 25, May 23. (Twice nightly.) London Representative for W. W. Kelly and Opera House, Blackpool.

Apply, 52, Shaftesbury-avenue, W. 1. Regent 1651. "Topobill, Piccy, London."

ARTHUR CARLTON'S THEATRES. WANTED, Companies.

THEATRE ROYAL, WORCESTER, vacant Jan. 24, March 7, 28 (?), Sept. 5 (?), 19 (?), Oct. 3 (?), 10 (?), Nov. 14 (?), 28 (?), and on. THEATRE ROYAL, BATH, vacant, May 16, June 6, 20, July, Aug. 1, 8 (?), 15, Sept. 12 (?), 19 (?), Oct. 10 (?), Nov. 7 (?), 28 (?), Dec. 5 (?), and on. KING'S THEATRE, GAINSBORO', vacant Dec. 30, Jan. 13, 27, Feb. 17, 24, March 17, April 7, 21, May 12, 26, June 2. Good Panto. for Jan. 3, write in. THEATRE ROYAL, BARRY, Spring and Autumn Vacancies. All other communications to ARTHUR CARLTON, Colehurst, Worcester.

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THE ASSOCIATION OF TOURING MANAGERS.

BOOKING BUREAU.

This Bureau represents over 500 of the Principal Touring Companies. WANTED,

Theatre Proprietors are requested to forward vacant dates, when list of all companies available will be sent by return.

NOTE.—No charge is made for the use of this Bureau, which is NOT an Agency, but a Central Booking Office for the benefit of Resident and Touring Managers.

Address all communications to the Secretary of the Association, MR. LOUIS CASSON, 178, Shaftesbury-avenue, W.C. 2.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

"THE SIGN OF THE CROSS." "THE SIGN OF THE CROSS." "THE SIGN OF THE CROSS." WANTED, Feb. 28 (through transferring), Lancs. or Yorks. April 4 (?), Midlands.

Only vacancies till Autumn.

WILLIAM MACLAREN, 16, Irish-street, Whitehaven.

DADDALUMS. WANTED, Theatres, Feb. 28, March 14, 28, onwards, with exceptions.

DADDALUMS. A. MELVILLE, Wyndham's T., W.C. WANTED, Feb. 14. Feb. 14. Feb. 14. "A WEEK-END." "A WEEK-END." "A WEEK-END." Only other vacancies, May 23, Aug. 1, 8, Oct. 3, 10. W. W. ELLIS, 44, Carlton-hill, London, N.W. 8.

FRANK FORBES-ROBERTSON, in "MICE AND MEN" and "THE PASSING OF THE THIRD FLOOR BACK." This is the most consistent success touring, and last year played on several occasions to considerably bigger business than the much-advertised West End productions. WANTED, March 14, April 18, May 2, and sundry autumn dates. NELSON KING, Opera House, Cheltenham. Opera House, Burnley.

Wagner Skardon and Stanley's Co., "THE NEW BARMAID." WANTED, Feb. 14, May 30, June 20. T.R., Scarboro'; next, Palace, Derby.

THEATRES WANTED.

T. C. WRAY'S PRODUCTIONS. WANTED, for "KISSING TIME," Feb. 21, Midlands. "THE BLUE LAGOON," May 16, Midlands or South. "YES, UNCLE," March 14, May 2 and 9, Midlands. T. C. WRAY, ESQ., 28, Floral-street, W.C.2. Regent 3121.

GEORGE SILBURN AND UNA JOYCE CO. WANTED, April 4, 11, to follow G.T., Deal, 25, and on, with exceptions. "MEDDLESOME MATTY." An Original Comedy, with Music. Played by a cast of real pre-war artists, who can both act and sing. Share or salary. GEO. SILBURN, "Warley," Westbourne-grove, Westcliff-on-Sea, Essex.

"TWO LITTLE DRUMMER BOYS," By Walter Howard. WANTED, Jan. 31; Feb. 7, onward. Can change bill for another success. Splendid scenic production; strong cast. SIDNEY RENNEF, Hippo, Mexboro. Next, Wrexham.

WANTED, Monday next. The Spectacular Fairy Mélange, "BUZZ ALONG." The Show that Attracts the Paying Public. All records broken again at HIPPODROME, BOLTON. House Full Boards up twenty minutes before Curtain rose on Saturday night. Refer F. Shelley, Esq. Wire for Monday next. Also Jan. 31. BLERIOT, O.H., Batley, Yorks.

"THE VERY IDEA" (De Courville Production). With London Star. WANTED, March 28, April 11, 25, May 9, 16. HALDANE CRICHTON, 4, Park-place, St. James's.

THE GORGEOUS PANTO. PRODUCTION, "LITTLE JACK HORNER." WANTED, Theatres, Monday next, Jan. 24, also Jan. 31. Scenery, full theatre size. Big company. Wire, VAL DESMOND, Opera House, Treherbert, Glam.

Douglas Millar and F. Clive Ross' Co. "THE MAN FROM TORONTO." WANTED, Jan. 24. Wire, ROSS, Opera House, Scarborough.

ERNEST R. ABBOTT'S CO. WANTED, Monday next and Jan. 31, "THE PASSIONS." "SAPHO." "NEITHER WIFE NOR MAID." Wire for Monday next, between Ulverston and Essex. Printing ready. A sure draw. ABBOTT, Hippo., Cleator Moor, to-day; then, Coronation Hall, Ulverston.

LOUIS VICTOR'S CO. "THE FREEDOM OF THE SEAS." Scenery, Properties, and Effects direct from the Haymarket Theatre. WANTED, unexpectedly, next week. Jan. 24. Jan. 24. (Once or twice nightly.) Tremendous success last week at O.H., Tunbridge Wells (refer Wallie Rice, Esq.). Return dates everywhere played. !Note.—The only company now touring this piece. Vacant. Vacant. Vacant Monday next. Wire immediately, LOUIS VICTOR, New Hall, Bargoed.

WANTED, Jan. 31, by the super Musical Comedy Revue, "THE MILITARY GIRL," in three scenes. Refer everywhere played or Egbert's Agency. Some dresses, some artists, some vocalism; and some comedy. Anywhere for business. 19 on stage. Everything carried. Shares or cert. Wire, WEST, Grand Theatre, erne Bay.

"PEG O' MY HEART." "PEG O' MY HEART." "PEG O' MY HEART." WANTED, Feb. 21, May 9, 16. RALLAND, 16, Broad-court, Bow-street, W.C. 2.

WANTED Known, unexpectedly Vacant through transfer. Jan. 24. "THREE WEEKS." "THREE WEEKS." "THREE WEEKS." Wire! Wire! Wire! Printing ready. Wire, "Vinticon, Rand, London." Write, LEON VINT, 142, Long Acre, W.C. 2.

"PADDY THE NEXT BEST THING." WANTED, Feb. 21, March 14, April 11. "LA POUPEE." Feb. 14, 28, March 14. EDMONDSTONE SHIRRA, 17, Shaftesbury-avenue, W. 1.

"THE GIRL," "THE GIRL," "THE GIRL," Revusical comedy in 3 acts. WANTED, January 31, January 31, January 31, Also Feb. 14, 21 and 28. 12 principal artists. Including Will Gane. GANE & MORLEY, LTD., 25, Great Marlboro'-street, London, W. 1. 'Phone, Gerrard 3135. Telegrams, Morlais, Reg, London.

"MY OLD DUTCH." WANTED, Once or Twice Nightly, the Greatest Lyceum Success, "MY OLD DUTCH." Feb. 7, 14 (?), March 28, April 4, 11 (?). E. G. NORMAN, 161a, Strand, W.C. 2. 'Phone or wire, City 4081.

WANTED Known, unexpectedly Vacant, FRED D'ALBERT, M.M., Repertoire Co., Featuring the Great Play, "DESTINY." A Unique Repertoire of Up-to-date Plays. Wire quick for Monday. Printing and Agent ready. All Comls., FRED D'ALBERT, Empire, Abersychan, Mon.

THEATRES WANTED.

MR. CHARLES HAWTREY'S Famous Farcical Comedy, "THE PRIVATE SECRETARY." Now playing to capacity business at the Aldwych Theatre, London.

WANTED, First-class Theatres, March 21. April 11 (three nights), April 18, 25. May 2, 16, 23. July 18, 25. Aug. 8. Address, CECIL BARTH, 37, King-street, Covent Garden, W.C. 2.

MR. BRANDON-THOMAS'S COMPANY. "CHARLEY'S AUNT." Now playing to crowded houses at the Prince's Theatre, London.

WANTED, First-class Theatres, July 11, 18 (3 nights), and 25. Aug. 22, 29. Address, CECIL BARTH, 37, King-street, Covent Garden, W.C. 2.

WANTED, Good Theatre, for very important Company, Jan. 31, Jan. 31, Jan. 31, owing to double booking. Wire, CARLTON, Worcester.

WANTED, No. 1 Theatres and Music Halls only, for the following attractions:—"THE GIRL FROM CIRO'S." The entire Garrick Theatre production carried. Feb. 28, March 7, 28, April 18, and May 16.

Wanted, Feb. 14, March 14, and 21, and various dates on, for one of the latest West-End Musical Comedy Successes.

Wanted, Feb. 14, 28, March 7, 21, onwards, for London productions of both farce and comedy.

Also dates from Feb. 14 for several good-class revues, recognised London successes.

Managers of No. 1 theatres and music halls only are requested to write, giving vacant dates and requirements.

W. FOSTER HORSFIELD, Suite 21 and 22, 26, Charing Cross-road, W.C. 2. Telephone, Gerrard 7167.

WANTED, First-class Theatres. JACK GOODSON CO. "OH, JULIE!" from Shaftesbury Theatre, Jan. 17, Feb. 28, March 28, April 11, and few Autumn. "THE GIRL FOR THE BOY," from Duke of York's Theatre, Feb. 21, March 7 (South), May 16, and few Autumn. "HULLO AMERICA!" from Palace Theatre, Jan. 24, 31, Feb. 14, and a few later and Autumn. Apply, THE FREDK. MOUILLOT OFFICES, 7 and 8, Leicester-place, London, W.C. 2.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

"THE JEFFERSONS" and "THE PARTNERS."

WANTED, for 40 weeks' tour, Charming Young Actress, about 5ft. 3in., to look 18; able to sing well and play piano; also Two Juvenile Actors, one to speak American dialect, one to combine Stage Management. Only first-class artists. Mark envelopes "Tour." A. DOUGLASS, Winter Gardens, New Brighton.

Revue. WANTED, to rehearse immediately, open Monday, first-class Baritone and Soprano Juvenile Leads; must have excellent voices, appearance, and wardrobe. Also real funny, refined Comedian. Age, height, photo, refs., and terms for tour, TERRISS, 6, Hamond-hill, Chatham.

WANTED, Cinema Artists, all lines, for important British productions; photos essential. SIDNEY JAY'S AGENCY, 181, Wardour-st., W. 1. 'Phone, Regent 4329.

WANTED, Artists (over 150), who replied to my advertisement for Company for my new spiritualistic play, "FROM THE LAND OF SILENCE," to accept my thanks; also this intimation: that the letters of all applicants who have not yet received a reply are still under consideration. Will Mr. Harry Rousby please communicate? LLOYD CLARANCE, Globe Theatre, Consett.

WANTED, Smart Chorus Ladies. Must be dancers. Not over 5ft. 3in. To rehearse immediately for tour. Apply, Stage Door, Comedy Theatre, 11 a.m.

WANTED, Chorus Ladies and Dancers, for tour of "Bran Pie." TAYLOR, c/o Edelsten, 5, Lisle-street, Leicester-square, W.

ARTISTS' WANTS.

WANTED Known, ETHEL WESTON, disengaged evenings, for engagement or deputising. 41, St. Alban's-avenue, Bedford Park, W. 4. 'Phone Chiswick 1625.

WANTED, Revue, immediately, by FOUR VIOLET RAYS, Vocalists and Speciality Dancers; well dressed. Also Business Manager. Just concluded successful tour. Wire or write, H. A., 49, Ashted-row, Birmingham.

WANTED Known, BOBBY BRITTON, Dwarf Comedian and a few Comedy Acrobatic falls, concluded on provisional lines Jenkins and Clifford's "Jack and the Beanstalk," myself playing with great success as Snip. At liberty now and onwards for small parts, panto, revue, &c.; animal and bird parts. 142, Kennington Park-road, S.E.

AMATEURS, PUPILS, ETC., WANTED.

WANTED, Talented Amateurs, to prepare for Ballad Company; opportunity for beginners with good voices, under exp. manager. Address, Box 346, "The Era."

AMATEURS, PUPILS, ETC., WANTED.

WANTED, Amateurs, Aspirants, Good Voices of every description. (Stamp) Call, afternoons, MR. D'ALBERT, 3, Stansfield-road, Stockwell-road, S.W. 9.

WANTED, Amateurs, Singers, Comedians, &c. New shows produced: 200 clients appearing. Established 25 years. (Stamp) Call, D'ALBERT, above.

WANTED, Aspirants, Singing, Elocution, and Stage Dancing Taught. Songs written. We book our pupils direct. FRANK PERRY, Theatrical Agent, 201a, High Holborn. Tel., Museum 6580.

MISCELLANEOUS.

WANTED, smart energetic Manager, for up-to-date music hall in progressive town in the Midlands. Apply, giving experience and salary required, to Box 345, "The Era."

WANTED, Manager or Manageress, thoroughly acquainted with cinema business. State lowest salary, full particulars, photo. Box 358, "The Era."

WANTED, position as Asst. Operator; ex-soldier.
Box 356, "The Era."

WANTED, smart Dayman-Carpenter, willing to make himself useful.
Also
Smart, young, intelligent Man as Assistant Electrician, to work switchboard, and willing to make himself useful; willing and sobriety essential in both cases. Write, with references, stating lowest terms (resident), to MANAGER, Empire, Wolverhampton.

WANTED, in March, reliable Bill Inspector, for first-class once-nightly Theatre in N. Midlands; combine light duties as Property Master; Yorkshireman preferred; comfortable permanency and good salary to the right man; only those with highest testimonials need apply. Box 332, "The Era."

WANTED, 2 Practical Bill-posters, permanent shop to suitable men; refs. and salary in first letter. SWANSEA UNITED BILL-POSTING CO., 20, Calvert-street, Swansea.

WANTED, Real Live Traveller, experienced in letting curtains, slides. Write, D. A. A., 81, London-road, Croydon.

WANTED, Scenic Artists, to know that Leete's hold a large stock of Scenic Colours, Brushes, &c. Write for Catalogue. A. LEETE & CO., 129, London-road, Southwark, S.E. 1.

WANTED, Lyric Author, with ideas and ability for collaboration. Stamp, with specimens. "COMP," 8, Adelphi Direction, 203, Strand, W.C. 2.

WANTED, Position as Manager, thoroughly competent; tour, resident, or town; can supply guaranteed tour; would consider West End box-office post. Box 328, "The Era."

WANTED, Engagement as Carpenter or Property Man; capable of small parts. C. ROUSE, 132, Bravington-road, Maida-hill, W. 9.

WANTED, by Scenic Artist (abstainer, reliable), engagement, town or provinces; first-class work; mod. terms; excellent refs. Address, A. E. AMBROSE, 29, Beaconsfield-road, St. Margarets, Twickenham.

WANTED, Composers to submit Fox-trots, Waltzes, One-Steps, for Publication. KINGSWAY CO., 4, Parton-street, W.C. 1.

To Authors and Playwrights.
WANTED Known, Authors wishing to place MSS. on the English or American markets should forward Film Plays, Stories, Music, &c., to THE DIRECTOR (C.A.), 8, Lloyd-square, London, W.C. 1.

MUSICIANS WANTED.

WANTED, for First-class Seaside Cinema, Musical Director and Leader (Violinist or Pianist), may select his own quartette. Permanent position if suitable.

Must have three or more years' cinema experience.

Apply, stating full particulars and terms, to
THE SECRETARY,
Portsmouth Town Cinemas, Ltd.,
73, Russell-street, Southsea.

WANTED, by Bert Gilbert, steady, reliable conductor, for new Variety Act, "BITS AND SKITS" (25 minutes), to open Monday, Birkenhead. Letters, BERT GILBERT and IVY RAY, c/o "The Era" Office. "'Bits and Skits' proved thoroughly entertaining and clever."—"Yorkshire Post."

ST. GEORGE'S HALL, FALMOUTH.
WANTED, to commence Monday, Jan. 24, capable Violinist-Conductor, with good library. Also Pianist, for a small band; joint or separate; Pictures and Variety; twice nightly; one matinée; comfortable and permanent engagement to right people. Apply, stating age, salary, and references, to MANAGER.

WANTED for Monday, Jan. 31, Repetiteur, for variety, etc. Age, terms, refs., to MUSICAL DIRECTOR, Palace, Derby.

WANTED, First-class Repetiteur; must be good reader. For audition, apply to H. S. STEVENS, M. D., Victoria Cinema, New North-road, Islington. Two o'clock, or after six.

WANTED, Leader, to Deputise every Monday and Thursday afternoons, Edmonton; open to-morrow. Apply immediately, 47, Uxbridge-road, Shepherd's Bush, W.

WANTED, first-class Leader; 6 evenings, no Sundays. Apply, J. RICHARD ENNIS, Musical Director, King's Hall, Penge, S.E.

WANTED, Leader for Band of 10; Cinema; only those experienced in high-class music need apply. Apply, Box 365, "The Era."

WANTED, at First-class Variety Halls.
Newport Empire (Mon.), Leader. Also First Cornet.
Edinburgh Empire, Repetiteur.
Cardiff Olympia (pictures and Var.), 'Cellist.
Applicants must be experienced and thoroughly competent. Write, with full particulars, references, &c., to the MUSICAL DIRECTOR at the above-mentioned hall.

ST. JOHN'S THEATRE, WARWICK.
WANTED, 1st-class Leader-Violinist; open Jan. 24; and 'Cellist, open Jan. 31 or later; pictures. Sal. and refs. to WILL C. SMART, M.D.

MUSICIANS WANTED.

WANTED, first-class Leader Violinist; must be well up in Tavan, Alder, etc., etc. Only good men need apply. Hours, 24 weekly; evenings only, no matinées, no Sundays. Send refs, terms, photo, to W. HENRY HARPER, Mus. Dir., Brighton Electric Theatre, Newcastle-on-Tyne.

WANTED, Monday next, first-class Leader, London; also Repetiteur and Flautist, for high-class Provincial Cinema. Also good Drummer. Five hours daily. Lowest terms and particulars first letter. No callers. D. M., 6, Worsley-road, Hampstead, N.W. 3.

WANTED, Leader, able to fit Pictures; 'Cellist and Orchestral Pianist, for Cinema, E. London; to open Jan. 31; evenings only. Call any day until 1 p.m., 22, Vartry-road, Amhurst Park, Stamford Hill, N. 15. Also all instruments to write in for Cinema shortly opening.

WANTED, first-class, reliable Violinist (Leader); average 7½ hours daily. Salary £10 per week. State age, qualifications, photo. if possible. Also first-class Drummer for Cinema; evenings only. MUSICAL DIRECTOR, 3, Peel-avenue, Rusholme, Manchester.

WANTED, Solo Violinist (leader) for cinema; also good 'Cello; 6 nights and 3 matinées. Send full particulars and lowest terms, HARRY REYNOLDS, Public Hall Theatre, Colwyn Bay, N. Wales.

WANTED, 1st-class Lady Violiniste (leader), and experienced 'Celliste, with good broad tone, Tavan and Alder arrangements, Cinema ladies' trio; 6 nights and 3 matinées weekly. Comfortable, permanency. State full particulars, references, lowest terms to HARRY REYNOLDS, Public Hall Theatre, Colwyn Bay, N. Wales.

WANTED immediately, Leader Violinist, also rep., for N.E. district, evenings. Audition 11 a.m., 71, Oldhill-street, Clapton.

WANTED, open Monday next, reliable Leader; experienced Varieties. Terms, £4 5s.; competent, steady men only. Age, refs., HERBERT STONE, Mus. Dir., c/o 28, Ferguson-street, Attercliffe, Sheffield.

WANTED, Ladies, Leader, Rep., 'Cello, Bass, and Piano; 9 weeks Birmingham; 4 hours daily; open March 21. Terms and photo. DALLOWAY, 10, The Grove, Villa-road, Handsworth, Birmingham.

THE PICTURE HOUSE, AYR, N.B.
WANTED, First-class Leader, Repetiteur, and 'Cello; 26 hours weekly; also Bass, 24 hours weekly; must be experienced in high-class cinema music; to open on Monday, Jan. 31. Terms and refs. to MUSICAL DIRECTOR.

WANTED, to open Jan. 24, first-class Orchestral Leader for Trio; standard overtures, Tavan, Alder, and Mouton trios; 5 hours daily; no Sunday work. State salary required. Apply, with references. ROYAL CINEMA DE LUXE, Ashford, Kent.

WANTED, 1st Violin; pictures and variety; twice nightly, one mat. Terms, MANAGER, Blakes, Hitchin.

WANTED, First Violinist or Rep., pictures and varieties, twice nightly, one mat. Apply, stating terms, MANAGER, Kinema, Newark-on-Trent.

WANTED, First Violin, with library, Pianist, and Organist; S.E. London; evenings. Write, terms and exp., to Box 362, "The Era."

WANTED, Two Lady Violinists and Repetiteur for Trent district. Apply, MAY WALTER, 3, Macclesfield-street, Shaftesbury-avenue, W.

WANTED, Lady Violinist, to Deputise every Wednesday evening, in Shepherd's Bush, 47, Uxbridge-road, Shepherd's Bush, W.

WANTED, Two Ladies, violinist and 'cellist, for permanent cinema work, to complete trio; hours, 6 to 10.15 p.m., and Sat. mat. Send lowest terms, etc., to MANAGER, Electric Theatre, Wisbech.

WANTED, Violinist, lady or gent., for Trio; good reader and player indispensable. Apply, Athenæum Playhouse, Muswell-hill, N. Audition after 3.30.

WANTED, really good Violinist; good tone; must be steady and reliable; comfortable engt., to suitable applicant. Matinée daily, evenings 6-10.30. Terms and full particulars to MUSICAL DIRECTOR, Great Hall Cinema, Tunbridge Wells.

WANTED, Violin and 'Cello, either one or the other, to combine Piano, for Hippo. Pictures, Margate, commencing Feb. 5. BAINBRIDGE ROBINSON, Pavilion Margate.

CON. WILLIAMS' ORCHESTRAS, SCOTLAND.
PICTURE HOUSE, DUMBARTON.
WANTED,
First-class Violinist, experienced in high-class programmes, 6 evenings, 1 mat.; To open Jan. 24.
Salary, £4 10s. weekly.

PICTURE PALACE, GREENOCK,
Tympanist with Effects.
Experienced in high-class programmes. 6 evenings, one matinée; to open Jan. 24.
Salary, £4 15s. weekly.

Applicants must be members of the A.M.U., or prepared to join. Full particulars to MR. CON. WILLIAMS, Grand Central, Glasgow.

WANTED, for Band of Birmingham City Police, the following players:—E flat Clarinet, Contra Bassoon, French Horn, Trombone (Tenor), E flat Trumpet, B flat Clarinet, to combine Tenor Clarinet; age not over 30; height 5ft. 8in.; must have good characters and be efficient performers on their instruments. Commencing pay, bonus, and allowances, 89s. per week; married men receive up to 8s. per week rent allowance. Apply, CHIEF CONSTABLE (Band).

WANTED, Pianiste-Organiste (reed), solo, lady who has had the experience playing to pictures; own library; also able to extemporise and memorise; evenings and Saturday matinée only; no Sundays. State wages, experience, references, &c. To open Monday next. Comfortable perm. berth. PALACE, Orpington, Kent.

WANTED, thoroughly capable 'Celliste for Ladies' Trio; twice nightly, pictures; permanent and comfortable engagement. Particulars and terms, &c., to J. GORMLEY, Dundelligan Electric Theatre Co., Ltd., Town Hall, Dundalk, Ireland.

ROYAL PICTURE HOUSE, ROTHERHAM.
WANTED, First-class 'Cellist (A.M.U.), for Sextette, to open Monday, Jan. 24; six nights and two matinées each week. Capable musicians only need apply, stating salary and references, to E. B. IBBOTSON, Manager.

PIÉNA EXPERTS IN CINEMA MUSIC AND ORCHESTRAS. COVERS

The following numbers are orchestrated for Salon Orchestra, consisting of Piano Conductor, Harmonium, two First Violins, Violin Obligato, 'Cello, Bass Flute, Oboe, Clarinet, Cornet, Bass Trombone, and Drums:—

SAKUNTALA, Overture by GOLDMARK.
Complete, 3/6. Extra P.C. or H., 10d. E.P., 6d.

SONATE, in A minor, by SCHUBERT.
Complete, 2/6. P.C. or H., 8d. E.P., 4d.

WINTER TIME, by SCHUMANN.
Complete, 1/6. P.C. or H., 6d. E.P., 3d.

THE STORM ON PLATTENSEE, by MIHALY.
Complete, 3/-. P.C. or H., 8d. E.P., 4d.

VALSE TRISTE, by FRANZ von VESCEY.
Complete, 1/6. P.C. or H., 6d. E.P., 3d.

Full particulars of Subscription Scheme and Catalogue can be had free on application to—

MUSIC 55, HIGH ST., NEW OXFORD STREET. STRINGS
'Phone Gerrard 7236.

MUSICIANS WANTED.

WANTED, 'Cellist, to open Jan. 31; Pictures and Mus. Com. experience. Terms and refs. first letter; comfortable and permanent engagement. ALBERT LLOYD, Mus. Dir., Sandonia Theatre, Stafford.

WANTED, 'Cellist (lady or gent.), for continuous pictures, 3 to 10 p.m., no Sunday work. Apply, EMPIRE, Newroad, Gravesend.

WANTED, good 'Cellist for quartette; contn. 6.30 to 10.30, 3 matinées. Pictures only. GRAND ELECTRIC THEATRE, Gainsborough.

WANTED, 'Cellist for Trio; afternoons and evenings; no Sundays. No reply given unless terms are stated. MANAGER, Electric Theatre, Headgate, Colchester.

WANTED, first-class 'Cellist for Globe Picture House, Coventry. Apply, full particulars to E. RILEY, Mus. Adviser, Midland Entertainments, Ltd., King's Hall, Birmingham.

WANTED, good 'Cellist, for picture theatre; evenings only. Terms and refs. to W. A. ABBEY, Mus. Dir., Premier Electric Theatre, Ilford, E.

WANTED, to open Monday, 'Cellist, lady or gent, to complete trio; pictures, 5.45 to 10.30; two matinées weekly. Apply, with latest refs., lowest salary, to MANAGER, Operetta House, Clacton-on-Sea.

WANTED to open, as soon as possible, first-class 'Cellist; must be experienced in good concert programmes. Good salary to right man. Hours, 3 to 5, and 7 to 10, with good intervals. No Sundays. Terms and references to,
GARFORTH MORTIMER,
Director of Music,
Park Hall Cinema, Cardiff.

WANTED, 'Cellist, boy 16 to 20, for first-class orchestral experience; London engagement; no Sundays. Apply, Box 360, "The Era."

WANTED, 'Cellist, lady or gent., for N.W. district. Apply, MAY WALTER, 3, Macclesfield-street, Shaftesbury-avenue, W.

SPIERO'S PICARDY BAND.
WANTED, 'Cello, Bass and Violin, for summer season at Blackpool. Apply, MUSICAL DIRECTOR, King's Picture Playhouse, Chelsea.

WANTED, First-class 'Cellist, for Cinema, to commence at once. Apply, MR. MYERS, Manager, Electric Coliseum, 31, Stoke Newington-road, N. 16.

WANTED, Jan. 31, Piano-Organist, with library, and Violinist; ladies preferred; Pictures and occasional Varieties; 44 hours nightly; 2 matinées; no Sundays. Wages, refs., &c., in first letter, to MANAGER, Electroscope, High Wycombe.

WANTED, Pianiste-Organiste, (reed), and Violiniste, joint, with experience playing to pictures; own library; evenings and Saturday matinée only; no Sundays; no orchestra. To open Monday next. State wages, experience, references, etc.; comfortable and permanent situation to the right musicians. PALACE, Orpington, Kent.

WANTED, Solo Pianist for Poole Electric Theatre. Approximate hours, 5 daily, no Sundays. Apply, stating experience and refs. to MANAGER, Electric Theatre, Poole, Dorset.

WANTED, first-class Solo Pianist, for Picturedrome, Chester; open at once; twice nightly, one matinée; must be a good sight reader and have large library of classics (old and modern masters); extempore players useless, a musician required. Evening dress essential. State full particulars, salary expected, &c., first letter, WILL HUNTER, Elvaston, Curzon Park, Chester.

WANTED, open Jan. 31, smart Orch. Pianist; thor. exp. Varieties. Also good Bass and Clarinet. A.M.U. terms, £3 13s.; competent, steady men only apply by letter. HERBERT STONE, Mus. Dir., c/o 28, Ferguson-street, Attercliffe, Sheffield.

WANTED, Orchestral Pianist for Pictures; Dalston district. Apply, Thursday morning till 1 o'clock. 75, Dempsey-street, Commercial-road, E.

WANTED, Orchestral Pianist and 'Cellist (gentlemen), for cinema (theatre), S.E. district; 6 days. Apply, "Elmwood," Atkins-road, Clapham Park. 'Phone, Streatham 950.

WANTED, good Dramatic and Variety Pianist; transpose, read at sight, &c.; open at once. Wire, MILLER, Millswood Hall, Brent, Devon.

WANTED, good Orchestral Pianist. Call, 2 p.m., THE PAVILION, 678, High-road, Tottenham.

WANTED, Pianist; experienced Variety and Pictures; able extemporise, memorise. References, terms, to AUBREY, Town Hall Cinema, Elgin, N.B.

WANTED, Relief Pianist, for Tottenham. Lowest terms and experience to Box 267, "The Era."

WANTED, Orchestral Pianist, lady or gent., for West London. Lowest terms to Box 361, "The Era."

WANTED, first-class Drummer, with own tympanies and effects; also Organist. Apply, MANAGER, Beau Nash Picture Theatre, Bath.

WANTED, Drummer, with tymps. and effects; variety; open at once; permanency. Apply, terms and particulars, CONDUCTOR, 40, Detuyl-street, Scunthorpe, Lincs.

WANTED, brilliant Drummer, for orchestra and jazz band, for London; must be a big showman. Address, Box 368, "The Era."

WANTED, first-class Drummer, with own tympani, to open Monday next. Apply, OWEN, Musical Director, Angel Picture Theatre, Islington.

WANTED, Refined Ladies' Trio, for London café. Full particulars, Box 364, "The Era."

MUSICIANS WANTED.

DEMOBILISED MUSICIANS ARE RECOMMENDED TO ATTEND ABBOTT'S CLASSES.
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WANTED, by Violinist, Rep., deputising, every Thursday. VIOLINIST, 8, Nigel-road, Peckham Rye.

WANTED, Engagement, Rep. First Violin; any business. 196, Canterbury-road, Croydon.

WANTED, Engagement by experienced Repet., in London. VIOLINIST, 29, Foley-street, Flat 4, W. 1.

WANTED Known, owing to disappointment, MISS BLANCHE LAUGHTON, Leader-Violinist, and MISS GERTRUDE LAUGHTON, Orchestral Pianist, are Disengaged; any business; out of London, seaside preferred. 35, Wontner-road, Upper Tooting, S.W. 17.

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WANTED Known, Pianiste, L.R.A.M. (orchestral), desires Engagement in cinema; London or elsewhere; moderate salary; experienced. PIANISTE, 45, Rusthall-ave., Bedford Park, W.

WANTED, Engt. by experienced Pianiste, in relief orchestra. B. K., 2a, Ethelburga-street, Battersea.

WANTED Known, experienced Orchestral Pianiste, now disengaged; sight reader; would deputise. PIANISTE, 24, Godolphin-road, Shepherd's Bush, W. 12.

WANTED Known, Engt. by Orchestral Pianiste (A.R.C.M.), cinema; London only. PIANISTE, 16, Finsbury Park-road, N.

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CHRISTMAS CRACKERS AND THE STAGE.

By a CONNOISSEUR.

Christmas crackers have always had an intimate association with the stage, and during the pantomime season the immortal name of "Tom Smith" is a household word. While "Cinderella" is appearing at the theatre, she is appearing also at children's parties; while "Aladdin" is pulling audiences to Drury Lane he is being pulled himself, in cracker form, in the ball-room; and "Peter Pan," so I am informed, is one of the most popular hardy annuals ever produced in the famous cracker-garden at Wilson Street.

I have just come away from that cracker-garden, where crackers grow like mushrooms, and my most vivid memory is of the biggest cracker in the world, which I was privileged to see just before it entered hospital. It is the mammoth cracker which is pulled nightly every pantomime season at Drury Lane (though this year, for a change, it is pulled at the Opera House, Covent Garden), and after its hard labours it always has to come home for treatment. I must admit that, when its case was opened for my inspection, it did not look so very much the worse for wear, but that may have been because the light was dim. In the full glare of the footlights it would doubtless have shown its scars.

The giant cracker is seven feet long—that is, about five times as long as a full column of "The Era"—and the frame is made of stout wicker. It opens at the middle, one side fitting into the other, and when it opens, dozens of other crackers fall out, to be tossed in due course to excited and expectant children. And thereby hangs a tale.

Whimsical Walker, who used to work in collaboration with the late Harry Payne, was always a splendid shot with a Christmas cracker, but once he committed an error for which he imagined he would be banished the country. The Queen and a party of Royal children were in the Royal box, and one of his crackers made a beeline for the Queen's face. It just missed her, but Whimsical Walker trembled in his shoes until he saw that the Queen was laughing.

Other accidents occasionally occur. For instance, when the giant cracker is pulled, it emits a very substantial report. The audience does not know that the report is actually produced in the wings by a man with a pistol—unless, as sometimes happens, the man with the pistol gets thinking of other things and fires a couple of seconds late!

Plays and pantomimes frequently supply ideas for boxes of crackers. A tour of the showrooms at Tom Smith's reveals such titles as "Peter Pan," "Kissing Time," "The Follies," "Revue," "Sinbad," "Robinson Crusoe," and many other names with a theatrical flavour. That flavour is carried out below the lid as well as above it, and a remarkable amount of attention is given to correct detail. The cracker that is pulled in a second has taken hours of thought and study to devise.

Mr. Willie Clarkson is Tom Smith's theatrical authority. In cases of doubt, when any technical point is involved, Mr. Clarkson's advice is sought, for what he does not know about theatrical matters is as little worth knowing as what Tom Smith does not know about crackers. The original Tom Smith, by the way, no longer exists, but his spirit lives in the present head of the firm, Mr. Walter Smith.

As an example of the fact that no pains are spared when producing new boxes, it may be mentioned that, in the "Follies" box, special photographs were taken for the label and cracker ornaments.

Sometimes, through the accident of chance, the Thespian may be disappointed when purchasing a box of crackers under the impression that it applies to the theatre. This year's box entitled "Carnival," for instance, has nothing to do with Mr. Matheson Lang's recent production at the New Theatre, nor has the box called "Motoring," any connection with Mr. Harry Tate.

BIRTHS, MARRIAGES & DEATHS

IN MEMORIAM.

ALEXANDER.—In affectionate memory of our dearly beloved brother John Alexander (Johnnie), who passed away Jan. 20, 1920.—E. Rose Couch, Clara Balfern. Constance Greasley.

GEDDES.—In most loving remembrance of James Geddes, who died Jan. 19, 1914.—V. M.

RUSSELL, JOHN WILTON.—Beloved husband of Frances Russell, who passed away Jan. 13, 1920. In loving memory of dear dad.—Jack and Naomi.

SHERIDAN.—In memory of Mark Sheridan, Jan. 15, 1918. Gone, but never forgotten.—Mother and Jack.

PRODUCTIONS OF THE MONTH.

DECEMBER.

"Adoption," play, in one act, by Xenia Lowinsky; Ambassadors (Willoughby Play Productions), Dec. 6.

"Alternative, The," play, in one act, by Ch. Riecroft; Ambassadors (Willoughby Play Productions), Dec. 6.

"Candle and Crib," nativity play, in one act, by K. F. Purdon; Abbey Theatre, Dublin, Dec. 27.

"Charm School, The," comedy, in three acts, by Alice Duer Miller and Robert Milton; Comedy, Dec. 23.

"Christmas Dream, A," by Vincent Douglas; Winter Gardens, New Brighton, Dec. 27.

"David Garrick," opera, in three acts, by Reginald Somerville; Covent Garden, Dec. 9.

"Divorce," play, by the Rev. Francis R. Burnett; King's, Southsea, Dec. 16.

"Eagle and the Wren," play, by John Devon; Palace Pier, Brighton, Dec. 21.

"Eight o'Clock," drama, in one act, by Reginald Berkeley; Little (Grand Guignol), Dec. 15.

"Follies and Frolics," revusical comedy, by Charles Danvers; Hippodrome, Dover, Dec. 13.

"For Her Sake," play, in one act, by M. Crofton; Ambassadors (Willoughby Play Productions), Dec. 6.

"Forerunners," "tragedy of the abstract past," in three scenes, by H. O. Meredith; Lyric, Hammersmith (Stage Society), Dec. 19.

"Girl of Lone Island, The," comedy, by Maree Parry; Rickmansworth Players, Dec. 6.

"Girl, The," musical comedy, in three acts and four scenes, book, lyrics and music by W. J. Gane; N.A.C.B. Garrison Theatre, Bulford Camp, Dec. 20.

"His Ignorant Wife," drama, by Raby Lee; Royal, Stratford, Dec. 6.

"Home of the Fairies, The," fairy play, by Mrs. F. G. Kimberley; Metropolitan, Dec. 27.

"Hullo, Apollo!" miniature revue, in six scenes and an intermezzo, by St. John Brougham; Pier, Eastbourne, Dec. 13.

"Ignorance," play, in three acts, by Clifford Rean; Surrey, Dec. 6.

"It's All Wrong," "musical complaint," in twelve scenes, book and lyrics by Elsie Janis, music by Herman Finck, Elsie Janis, and others; Queen's, Dec. 13

"Jumble Sale," revue, by John Hastings Turner, music by Philip Braham, lyrics by Reginald Arkell; Vaudeville, Dec. 16.

"Little Dutch Girl, A," musical play, in three acts, book by Seymour Hicks and Harry Graham, lyrics by Harry Graham, music by Emmerich Kalman; Lyric, Dec. 1.

"Lonely Lady," comedy, in three acts, by Nita Faydon; Devonshire Park T., Eastbourne, Dec. 9.

"Man in Mary's Room, A," comedy, in one act, by Gladys Unger; Little (Grand Guignol), Dec. 15.

"Merry King Neptune," Christmas extravaganza; Shrewsbury Theatre, Dec. 20.

"More Splashes," musical burlesque, in three scenes, by Alfred Ray; Elephant and Castle, Dec. 13.

"Mother, The," play, in one act, by Olive Lethbridge; Lyceum Club, Dec. 5.

"Mr. Willington's Wild Oats," play in three acts, by Felix Girard; Playhouse, Liverpool, Dec. 1.

"O'Flaherty, V.C.," a reminiscence of 1915, by Bernard Shaw; Lyric, Hemmersmith (Stage Society), Dec. 19.

"Oh, What a Time," farcical episode, by Edward Louis, and another; Alexandra, N., Dec. 20.

Old English Nativity Play, arranged by E. K. Chambers from the York and Coventry Cycles; Everyman T., Dec. 24.

"Private Room No. 6," by André de Lorde; Little (Grand Guignol), Dec. 15.

"Prodigal Wife, A," drama, in four acts, by Henrietta Schrier and Lodge Percy; Metropole, Glasgow, Dec. 20.

"Reconstruction," play, in one act, by Graham Rawson; Ambassadors (Willoughby Play Productions), Dec. 6.

"Red Hot," burlesque, in three acts, by Fred Karno and W. H. Briggs; Cheltenham Coliseum, Dec. 6.

"Restitution," play, in one act, by Jessie Porter; Lyceum Club, Dec. 5.

"Seven Nights in London," drama, in four acts, by Aimée Grattan Clyndes; Royal, Stratford, Dec. 13.

"Snowhite and the Seven Dwarfs," fairy pantomime, in three acts, arranged and produced by William Leuw; Chiswick Empire, Dec. 29.

"Spangles," musical revue, lyrics by E. Melvin, music by J. A. Tunbridge; Hippodrome, Bristol, Dec. 24.

"Sybil," musical play, book and lyrics by Harry Graham, music by Victor Jacobi; Prince's, Manchester, Dec. 27.

"Taken and Wanted," farcical sketch, in one act, by Norman Lee; London Coliseum, Dec. 6.

"Teddy Tail," musical fantasy, written by Charles Folkard; Duke of York's, Dec. 27.

"Three's a Crowd," farce-comedy, in three acts, by Earl Derr Biggers; Opera House, Leicester, Dec. 5.

"Through the Crack," play for children, by Algernon Blackwood and Violet Pearn, music by Laurence Hanray; Everyman T., Dec. 24.

"Tragedy of Mr. Punch, The," by Reginald Arkell and Russell Thorndyke, music by Albert Fox; Little (Grand Guignol), Dec. 15.

"Trials of Life, The," farce, by Reginald Evans; Ambassadors (Willoughby Play Productions), Dec. 6.

Omitted from November list.

"Land of the People, The," agrarian drama, in three acts, by Brinsley Macnamara; Abbey, Dublin, Nov. 30.

REVIVALS.

"Alice in Wonderland," Savile Clarke and Walter Slaughter's musical play on Lewis Carroll's book; Victoria Palace, Dec. 27.

"Charley's Aunt," Brandon Thomas's farcical comedy; Prince's, Dec. 20.

"Cinderella," Frank Dix and Arthur Collins's pantomime; Covent Garden, Dec. 27.

"Dante and Beatrice," Stephen R. Phillpott's opera; Covent Garden (Carl Rosa Season), Dec. 17.

"Il Trovatore," Verdi's opera; Covent Garden (Carl Rosa Season), Dec. 4.

"Jewels of the Madonna, The," Wolf-Ferrari's opera; Covent Garden (Carl Rosa Season), Dec. 3.

La Tosca," Puccini's opera; Covent Garden (Carl Rosa Season), Dec. 1.

"Melting Pot, The," Israel Zangwill's play; Everyman T., Hampstead, Dec. 8.

"Midsummer Night's Dream," Shakespeare's comedy; Court, Dec. 4.

"Peter Pan," Sir James Barrie's fantasy; St. James's, Dec. 20.

"Private Secretary, The," Charles Hawtrey's farcical comedy; Aldwych, Dec. 21.

"Ruddigore," Gilbert and Sullivan's opera; King's, Glasgow, Dec. 6.

"Samson and Delilah," Saint-Saëns' opera; Covent Garden (Carl Rosa Season), Dec. 1.

"Secrets of Suzanne," Wolf-Ferrari's opera; Covent Garden (Carl Rosa Season), Dec. 14.

"Shepherdess Without a Heart, The," Bertram Forsyth and Franklin Harvey's fairy fantasy; Garrick, Dec. 22.

"Tristan and Isolde," Wagner's opera; Covent Garden (Carl Rosa Season), Dec. 15.

"When Knights Were Bold," Charles Marlowe's farce; Duke of York's, Dec. 10.

"Where the Rainbow Ends," Mrs. Clifford Mills and "John Ramsey's" fairy play; Apollo, Dec. 23

SONG IN HISTORY.

INFLUENCE OF THE NATIONAL ANTHEM.

Dr. Russell Wells, Vice-Chancellor of the University of London, gave an inaugural address to the students of Trinity College of Music on Wednesday last on "Song as a Force in History." Song, he said, was one of the earliest and most fundamental methods of emotional expression, and emotion governed men's actions. Certain songs had had a definite influence on the course of events—had been real forces in history. There had been no great religious movement that had not owed part of its power to song. Luther's "Ein'feste Burg," written in 1529, at first a national song, spread from country to country in Europe, and became practically the battle-song of the Protestants. Who could estimate its influence in the Reformation? In England, the cavaliers' song, "The King Shall Enjoy His Own Again," had inflamed the enthusiasm of the Royalists throughout the century, and undoubtedly had influenced their fortunes. "Lillibullero," another famous song in our history, was written by Lord Wharton and set to music by Purcell. And Wharton boasted that he drove James II. from the throne with a few verses. Song had always been a power in politics, and in the time of Henry VIII. its influence was so much feared that political ballads were abolished by Act of Parliament.

Most of the Jacobite songs were written after the Rebellion of 1745; they were of the nature of laments. The song most prominent during the Rebellion was Hanoverian, not Jacobean. This was "God Save the King." There was no doubt that its composer was English, but the tune had been adopted by the Danes and the Prussians, and was now so firmly rooted in Germany that the Germans were as convinced that its origin was German as that Shakespeare was a German.

War Songs.

Probably the "Marseillaise" was the song that had had the greatest influence on men. It had inspired them to heroism, and had also inflamed their lowest passions. It had become a cosmopolitan as well as a national force.

The American Civil War was fought to an accompaniment of song. "John Brown's Body" was sung by the North, and the South responded with "Dixie."

"Die Wacht am Rhein," in the Franco-German war, expressed and aroused the ardour of the people, and "Deutschland über Alles" had certainly helped to build up that curious compound of patriotism and arrogance, the modern German. The unhappy differences between England and Ireland had been kept up and accentuated by "The Wearin' o' the Green" and other Irish songs. Scottish and Welsh songs, on the other hand, stimulated national pride and patriotism without producing these differences.

"Home, Sweet Home" had played a great part in English and American life. All songs that had been forces in history had possessed tunefulness and rhythm. Perhap they had not been the highest form of musical expression, but they had expressed in a concise form the ideas and emotions of the people. The Old Contemptibles fought and died to the tune of "Tipperary." There was something about this and other music-hall tunes that appealed to the English people. They were, simple, expressive of simple emotions, and the simpler emotions were the healthiest. And the tunes had a cheerful ring in them. "Merry England" was as true to-day as it had ever been in mediæval times.

Presentation of Prizes.

Dr. Russell Wells afterwards presented awards to the students successful in the last examinations. To Miss Gertrude A. Ramsden was awarded the Gold Medal for Talent; to Miss Ena K. Browne the Nasmith Silver Medal for Diligence and Regularity; to Mr. George M. Moore and Miss Norah S. Williams the prizes given under the Grosvenor Gooch Bequest; and to Mr. Reginald John Wickham Hurd the Bonavia Hunt History of Music Prize. Diplomas went to Mr. Henry Buckland Weatherdon (Fellow), Misses Dorothea E. N. Flawn and Gertrude M. Mackinlay (Licentiates), Misses Ena K. Browne, Cicely M. Butler, Anna I. Orr, and Vera I. Perkins (Associates), and to Mr. Archibald J. S. Day.

A short programme of music opened and closed the meeting. There was excellent organ-playing by Messrs. Laloux and Day, very pleasant singing from Miss Snape and Miss Mann, and solos for violin and pianoforte from two capable performers, Miss Ramsden and Miss Cocks.

At the conclusion a vote of thanks was proposed by Sir Frederick Bridge, Chairman of the Board.

Berté Adams.

The many friends of Berté Adams, sister of the eminent young composer, Emmett Adams, will be sorry to learn that she has had to undergo two operations recently, due to septic poisoning. Learning of Miss Doris Ashton's great success at the Holborn Empire with her ballad, "Lonesome," Miss Adams was determined to hear her sing this number, and was delighted with the charming young soprano's rendering.

GERMANY AND MUSIC PRINTING.

TO THE EDITOR OF "THE ERA."

Sir,—In a recent article in a musical journal it was remarked that "Certain international firms who do their printing in Germany are honourably excluded from any suggestion of non-patriotism, for they are carrying on a great work by reason of the fact that many of their publications of British music find their way to the Continent."

As there are now very few international firms in England connected with music, we felt that this remark might easily be taken to refer to ourselves, and although the latter part of the article excuses any suggestion of non-patriotism, we none the less repudiate most energetically any assumption that we may be doing our printing in Germany. Certain pre-war stocks have had to be used, but beyond this there would not be one atom of truth in any such assumption. The history of our firm, which was established in Leipzig for the propagation of English music in Germany, and particularly the operas of Sir Arthur Sullivan, is well known, and we need not go into further details. Through the circumstances of our being established there, it followed as a natural sequence that we should produce the works which we published there on the spot. This continued until war broke out, when we were placed in a very difficult position. This difficulty was, however, immediately met by re-engraving in England all the works which were in such demand to warrant re-engraving. To give an idea of the magnitude of our difficulty, we would say that this applied not only to songs and small popular pianoforte pieces, but to practically the whole of our educational books and the series of Bosworth's Portrait Classics, the largest of which being Beethoven Sonatas, with 558 plates. All these works have been, and will continue to be, printed in England. As a single instance of what this means, we may say that we have just placed with a London printing firm an order for 15,000 copies of Beethoven Sonatas, which will use up about 24 tons of British-made paper, and find employment for many weeks for printers, bookbinders, &c. As another small item, we placed an order recently in Nottingham for a new cover design of the popular piece "Rendezvous," and are printing there 50,000 covers for this little work. We again, therefore, repudiate with all the energy in our power any assumption as far as it applies to ourselves, and we refuse to accept the work we have done and are doing on the Continent for British composers as an excuse for unpatriotism in sending work to be done abroad. Quite to the contrary, we are exporting the Belgium, France, Italy, &c., works printed in England, which, before the war, these countries imported solely from Germany.—Yours faithfully,

BOSWORTH & CO., LTD.
8, Heddon-street, Regent-street,
London, W. 1.
January, 1921.

Hope Vernon.

Arriving in this country a few weeks ago on a holiday trip, Miss Hope Vernon was persuaded to accept an engagement to appear at the Victoria Palace, when her delightful entertainment, consisting of some charming numbers and an exceedingly clever imitation of the violin brought her a very gratifying reception. Last week Miss Vernon followed up her success at the Bedford Palace, and next week goes to Bristol.

Carthy Bros.

That novel and refreshing comedy act presented by the Carthy Bros., which has been meeting with continued success in the provinces, will be seen in town after playing at Birkenhead on Monday next.

Edwards and Parkes.

Last week, at the Bedford Palace, a couple of Australian entertainers, Geo. Edwards and Rosie Parkes, who recently arrived in this country after a six months' tour in America, made their appearance. These artists contribute a very pleasing act, and were given a very hearty reception. At the moment they are considering a tempting offer from South Africa to open in March. Both artists have had considerable experience on the legitimate stage, George having played here many years ago under Geo. Edwardes, whilst Rosie has played lead in many productions for J. C. Williamson "down under."

Parish and Peru.

Those versatile performers, Frank Parish and Steven Peru, are scoring big successes in the provinces, and this week are topping at the Hippo., Belfast, after a very successful week at the Theatre Royal, Dublin, where they occupied a similar position on the bill. When playing at Dublin two patrons had a wager of five pounds as to the style of hat worn by Frank and Steven. One declared they were Welsh, and the other Quaker hats. Frank informed them later that they resembled Quaker hats from Quaker Town, Philadelphia. As a matter of fact, these hats are an original idea of Frank's, and the patron who wagered they were Welsh hats lost, as it was accepted they were Quaker hats.

Margaret Bannerman and Ralph Lynn.

Mr. Julius Darewski tells us that he has just concluded arrangements for Miss Margaret Bannerman and Ralph Lynn to appear on the films.

"Oh, Dulcie."

A musical revuelette entitled "Oh, Dulcie," with Vivian Foster ("Yes, I Think So!") as the chief fun-maker, will, we hear, be produced in a few weeks. This show, which will run for an hour, and in which twelve artists will appear, is being booked by Mr. Julius Darewski.

Fulgora's New Act.

We saw that clever artist, Fulgora, last week in a new series of characters representing notabilities of the past and present, concluding with the famous jockey number which was a popular feature of his former entertainment. Fulgora presents no fewer than thirteen characters, changing back to evening dress after each, so that altogether he makes twenty-six changes in thirteen minutes, an achievement which would be hard to beat.

WATFORD PALACE THEATRE.

The Burlesque Productions are here with the last pantomime of the season, "Jack and the Beanstalk." There are seven scenes, and the fairy story is exceedingly well told; the staging effects being also excellent. The show was enthusiastically received on Monday night, and there are sure to be record houses for the remainder of the week. Violet Levy makes a handsome Jack Simpson, and renders some very pleasing songs in a manner which wins loud applause. Messrs. Hobart and Hobbs are exceedingly funny as the Giant's Nincompoops, and Mr. Wilkie Simpson cleverly sustains the part of Dame Simpson. Miss Anna Thayer both sings and acts well as Jill Juggins, and Miss Dorothy Fitzgerald is a delightful Good Fairy. Mr. A. E. Kefford makes a most impressive Giant, and is to be congratulated on filling a difficult rôle with great success. Ted Conon puts in capital comedy business as Baron Dusty. Messrs. Hearne and Partner make a realistic cow, and create immense delight to the youngsters with their eccentricities. The singing of both principals and chorus is exceptionally good, and the comedians are very amusing in well-written and up-to-date concerted numbers. The specialities, which include Claude Ginnett in his well-known sketch, "Selling a Horse," and Hearne and Sally in a clever acrobatic act, are immensely popular.

THE HARRISONS AND CROSSFIELD DRAMATIC PERFORMANCE.

Members of the staff of Messrs. Harrisons and Crossfield, Ltd., gave a very creditable performance of H. V. Esmond's comedy, "Eliza Comes to Stay," to a crowded house at the Guildhall School of Music on Friday evening. Though by no means one of the author's best plays, "Eliza" has much of the Esmond charm about it, and is admirably suited to amateurs. Miss Dorothy Thomson, who undertook the name-part, very nearly succeeded in the difficult task of making us believe that so taking a young lady as Eliza eventually becomes could have got herself up to look the fright she did, even though she was playing for safety. Altogether it was an excellent effort, showing a keen sensibility of character and considerable histrionic skill. Her foster-father, the Hon. Sandy Verrall, who had sworn to "cherish" her, was played in a breezy manner and with spirit by Mr. Charles Mcrice. Mr. Oliver Boyse (who also produced) contrived to get plenty of broad humour from the part of Montague Jordan. Mr. Baynton Williams was not very happily cast as Sandy's aged and peppery uncle, and found the effort of affecting the old gentleman's voice rather more than he could cope with. Miss Nellie Baylis as Lady Pennybroke and Miss Helen Abbott as Mr. Allaway were good, and Mr. Wallace Ross made an austere, almost piscopal, butler. The excellent musical selections contributed during the evening by the South London Orchestra were particularly enjoyable.

Connie Browning.

In that successful pantomime, "Peter Piper," at the Princess Theatre, Glasgow, Miss Connie Browning has been winning golden opinions, being voted one of the best principal boys ever seen on Clydeside. Possessing youth, grace, and charm, this popular young lady is an accomplished singer and dancer, and combines vivacity with refinement in her stage work.

Miss Ina Hill.

We are glad to hear that the popular prima donna, Ina Hill, has now recovered from her recent indisposition, and resumed her engagements last week at the Chiswick Empire, where she gained a most enthusiastic reception. A few weeks ago Miss Hill appeared at a big concert at the St. Andrews Hall, Glasgow, which is her native town, when a pleasant surprise awaited her. Mr. Walter Freer, J.P.—who calls Miss Hill "his wee Glasgow lassie"—on behalf of the Ancient Order of Crusaders, presented her with a gold and enamel medal, inscribed: "Presented to Miss Ina Hill by Walter Freer, Esq., J.P., in appreciation of musical services rendered, Glasgow, December 12, 1920." On this occasion Miss Hill sang before an audience of 5,000.

Billy Caryll.

As Harry Singsby's popular revue, "Oh, Laugh," is having a week's rest for the renovation of scenery, dresses, etc., Billy Caryll caught the first train to town, and has promised himself a really enjoyable week, beginning with an interesting tour on Monday. Billy resumes work next week at Hull, and will not be back in town again until June.

Romaine and Dainton.

Miss Dainton happily recovered from her recent illness, made her reappearance with her partner, Mr. Rex Romaine, at the Victoria Palace on Monday, and the couple were given a very hearty welcome for their entertaining show. After a brief visit to the provinces, they return to town to play the Syndicate Halls,

Togan and Geneva.

Those wonderful wire performers, Togan and Geneva, are at the Palladium this week, and are having a very successful time. This is their last week in town for the present, and after their provincial tour they return to play the Victoria Palace.

Edgar Curtis.

The Lilliputian wonder, Edgar Curtis, is at the Coliseum this week, and doing very well. Edgar has redressed the act, and introduced some new characters, and it is one of the smartest of its kind in vaudeville. After playing Norwich next week, he returns to play the Stoll houses in town.

Society of Women Musicians.

The Society of Women Musicians have settled down in a home of their own, in delightful rooms at 74, Grosvenor-street. They held a reunion there, on Saturday afternoon, of members, associates, and their friends. Naturally a programme of music was part of the entertainment. The artists were Mme. Amina Goodwin and Mr. Woodhouse, who played Grieg's pianoforte and violoncello sonata; and Miss Gladys Moger, who sang some of Holst's songs to the violin accompaniment of Miss Violet Clark.

"CHARLES B. COCHRAN'S LEAGUE OF NOTIONS."

Produced at the New Oxford Theatre, on Monday, Jan. 17.

"Novel" is the most threadbare word in theatrical jargon. It has lost its last shred of meaning, nearly, for the wary. When, therefore, its use is justified to the letter, surprise is great—and very pleasant. Charles B. Cochran's "League of Notions," produced at the New Oxford Theatre on Monday night rejects every tradition of the theatre, except that it seeks to amuse, but in an environment of supreme distinction. The eye is never weary, the heart is never sad, from the moment you enter that lordly pleasure house into which, as if by magic, the old Oxford Music Hall has been transformed, till Mr. John Murray Anderson's curtain of silver sheen falls on a magnificence of millinery, and the band plays "God Save the King," just to remind you that you are in England still!

Directly you leave busy, bustling Oxford Street the contrast strikes you. Through a vestibule of polished wood to a salon like the drawing room of a duchess, its walls lined with French colour prints of great price, to a rose du Barri theatre, softly reflecting a turquoise dome—you are officially informed that the "last vestige of the old music hall has disappeared." No doubt it is, in a spirit of mischievous humour, to accentuate this fact, that Mr. Cochran includes in his "League of Notions" a reminiscence of the Victorian music hall at its worst—an opulent principal boy, in an impossible costume, singing of love and wine; sisters doing a statue act; a raucous tenor bawling a "dramatic" song. It was all vastly amusing; but, to the eyes of "this distressed compiler" it brought a tear.

The Old-Time Music Hall.

In the quaint programmes of the old-time music halls, there used to be a particular specification of "the comic department." Mr. Charles B. Cochran's "League of Notions" seems to have been built on this principle. Mr. John Murray Anderson, the British-born genius who bloomed in Greenwich Village, New York—Greenwich Village, you know, is a Quartier Latin de Luxe—is responsible for a series of scenes that make a fool of the Arabian Nights. But there are comic, and serio-comic interludes by other hands. There is a vastly amusing search for a flat, by Mr. George Hassell and Miss Dorothy Warren; there is a long-drawn dissertation on golf, by Mr. Bert Coote; there is an amusing exposition of the home ruined by drink, by Mr. A. W. Baskcomb; there are tableaux of short stories by Guy de Maupassant and O. Henn. In fact, a closely-printed programme of four pages that was not worked off till long after midnight on Monday, there is such a wealth of material that is hard to know where to begin, harder still to suggest what might be spared—certainly not the little entertainment at the piano by Helen Trix, whom we so gladly welcome to our shores again; certainly not the acrobatic feats of Fortunello and Cretellini, who, in their grotesque make-up look like two Indiarubber imps, and behave as such; certainly not the ballet danced by Judd Brady's intelligent collies, indiscriminately with an equal number of human beings.

So, having, like the prudent urchin, picked a decorative dainty here and there from Mr. John Murray Anderson's cake, let us attack the structure. The simile is apt—the fanciful architecture, the delicate adornment, the silver sheen of some triumph of confectionery are here. Harlequin and Columbine, of the classical, not the pantomime variety, conspire to produce a new and strange entertainment. They resort to a tailor stocked with magic material, and so they make their pageant.

Cosmopolitan Community of Art.

"The League of Notions" is just another name for the cosmopolitan community of art. Two remarkable and characteristic instances of Mr. Murray Anderson's work are "The Musical Box," with its dainty dancing figures; and the "Bridal Veil," with its pageant of marriage ceremonials. But there is a cabaret scene, with Grace Christie dancing in such masks that they transform her into a different, uncannily human being in each instance; a studio scene with its joyous crowd of artists; a dream of fair women, never let it be scored up to the credit of the "League of Notions" less than pure modesty. Of Mr. Anderson's "Models" their special claim is that they just wear their gowns, and walk "with a difference," too. Of course, we can match them here in voices and in figures, as they are eager to admit—for the harmony with their English colleagues is complete. Mr. Augustus Barratt—another home-coming Englishman, or Scotchman—has written some exquisite ear-haunting melodies. Fortunate he is to have a singer with such a wondrous voice as that of Mr. George Rasely. The Dolly Sisters are Ossa on Pelion—a generous addition to a generous show. Their vitality, their loyal eagerness to help are wonderful. They sing, they dance in a dozen "schools," common mortals might be tired out merely by their changes of costume. They are indeed an acquisition. The comedians—Mr. Bert Coote, Mr. George Hassell, and Mr. A. W. Baskcomb—will improve with time and opportunity. Meanwhile Charles B. Cochran's "League of Notions" must be reported a triumphant success.

Death of Ted Willans.

Patrons of, and artists visiting, the Leeds Empire will learn with regret of the death of Edward Willans, who for over twenty years was vestibule attendant at that house. "Teddy," as he was affectionately called, went to the Empire about a year after it opened, and soon became a popular figure on account of his never-failing courtesy and cheerfulness. He knew practically every regular patron at the Empire who went into the dress circle or stalls. During practically the whole of the time he was employed at the Empire Mr. Willans was president of the Leeds Catholic Club in Albion-street, and was well known amongst the Roman Catholic community of the city.

Miss Dorothy Mallord's new drama, "Her Night of Sacrifice," is to be produced at the Elephant and Castle Theatre on Monday next.

ACTORS AT FOOTBALL.

PRESS v. EMPRESS THEATRE.

The Empress Theatre Football Club entertained the Press Association team last week-end at Bellingham, Kent, and the outcome was a real sporting contest, a win for the Theatre by three goals to one, and eager negotiations for a further game between the teams under the same happy and enjoyable conditions.

Both sides earnestly put in all they knew, and the first half was characterised by fairly even play. The P.A. scored through Douet, and following a succession of corners, given away by the P.A., Noble equalised for the Theatre.

The second half was only a few minutes old when Eade crowned some excellent forward work and a fine solo run by scoring the best goal of the match with a shot which left the P.A. goalkeeper helpless. The Empress continued to press, but good efforts by Spooner, the home team's captain, and Eade were nullified by great work by Homes in the P.A. goal.

The P.A. also had their share of attacking, Douet, Gibbons, and Southcott doing good work, whilst Rosie and Ball on the right made several fine runs.

The Empress defence, for whom Brindle played a splendid game, saved many difficult situations. Near the end Wilson scored a soft goal which seemed to catch the P.A. defenders napping. That finished the scoring.

Mr. Willmott, the acting manager of the Empress, who played on the left wing, made many good runs, and Eade, on the extreme right, always made ground speedily when he got the ball.

Spooner, Noble, and Rogers worked hard, whilst Brindle, the right back, broke up many promising P.A. movements. In the first half Grant did valuable work on the left for the visitors, but he was practically starved in the second half of the game.

Wicks and Kirby were sound in the rear division, Saltmarsh, Gibbons, and Taylor were good at half, whilst Douet, Southcott, and Ball generally showed a clean pair of heels to the opposing half backs. It was a good game, fought out in a stirring, clean fashion, and although the P.A. were unfortunate and deserved at least to draw, they would be the last to begrudge the spoils to such a sporting side as the Empress Theatre Football Club.

PROPOSED REPERTORY THEATRE FOR LEICESTER.

Mr. Walter Martin, so well known in connection with Martin's Players, whose various productions have been noted in "The Era," addressed the Leicester Rotary Club at their luncheon last week in connection with the founding of a repertory theatre for Leicester. He remarked that everyone liked a play, and in the right sort of play there was an element of human nature that appealed to all. He said that the stage was a good-natured "leg-puller," and he thought they thoroughly enjoyed the process.

In Leicester life was none too interesting or too varied. It was provincial, and the need for more intellectual refreshment was often apparent. This very position created room for a repertory theatre in their midst—a theatre that would appeal to the intellectual portion of the community, whose object should not be to make large profits, while at the same time putting on plays that would produce reasonable profits. So far as he could gather, the experiment usually resulted in a steady following of intellectual people, who thoroughly enjoyed the representation given, but were small in number, so that the receipts were less than the expenses.

He was a firm believer in the power and message of the stage, and he strongly believed that if Leicester were presented during the winter months with a series of clean, bright, and human plays, abounding in humour, and yet with something in them to give food for thought, the venture would be very successful.

Remarking on how the venture could be started, Mr. Martin said a building might be leased, or bought, or built, and that each play should be run for a minimum of at least two weeks. In a four months' season this would allow of eight plays being produced. Each play should be run on its merits, and the artists should be selected locally—in a town of the size of Leicester there would be ample talent—and they must be paid.

Rotarian Frank Brown, who is himself a member of Mr. Martin's Players, said he feared the difficulties were insuperable, but expressed his willingness to help in any way he could. Rotarian R. G. Waddington said he thought the stage was a more up-lifting power than the pulpit, and expressed the view that they had in Leicester all the elements for making the movement a success.

"MARY ROSE" TOUR.

Hastings was fortunate in being selected for the first production out of London of Sir James Barrie's "Mary Rose," which took place at the local Gaiety Theatre last week, when Mr. Frederick Harrison's South Company opened a 16 weeks' tour. The performance on Monday went very smoothly indeed, and a production of artistic finish and complete in every detail was the result. The company engaged were admirably suited to their respective characters, and some polished acting was given. Miss Kathleen Kilfoyle as Mary Rose, played with rare grace and charm, and gave a performance of real brilliance. She was well seconded by Mr. Edgar Norfolk, who, in the parts of Simon Blake and Harry, showed splendid ability and a fine sense of character. The lovable Mr. and Mrs. Morland were played extremely well by Mr. J. S. Carre and Miss Eugenie Vernie, and the little bickerings between Mr. Morland and Mr. Amy (played in just the right vein by Mr. Wallace Evennett) were a delight. Another character exceedingly well played was that of Cameron as undertaken by Mr. Matthew Norgate. As Mrs. Otery, the housekeeper, Miss Lola Duncan supplied a capital sketch, bringing out all the nervousness of the woman's character with marked success. The lighting and effects were most realistic, and Norman O'Neill's beautiful music was well rendered by an enlarged orchestra under the direction of Sidney Jones. The scenery by Joseph and Phil Harker was much admired, and the Island scene (Act II.) was greeted by an outburst of applause.

Included in an enthusiastic first-night audience was Mr. Frederick Harrison.

OBSOLETE THEATRES.

HERBERT DARNLEY'S SCATHING CRITICISMS.

In the intervals of playing principal comedian in "Babes in the Wood" at the Opera House, Leicester, Mr. Herbert Darnley is devoting part of his leisure to writing articles on "The Stage and All About It," for the "Illustrated Leicester Chronicle." In the first of the series he talks about the conditions of the theatre. "As business," writes Mr. Darnley, "that of the theatre is, as we know, one of the oldest in the world, and it is, beyond dispute, a business which has, despite wars, revolutions, strikes, and every sort of upheaval, kept its end up. It must be that the theatre is a real necessity in the every-day life of the average man and woman. And it is a pity that the builders of theatres have not made capital out of this fact, and endeavoured to erect buildings more in keeping with the requirements of modern plays and play-goers.

"Doss-House" Dressing Rooms.

"It may sound a sweeping assertion, but I consider the present-day theatre as obsolete for present-day theatrical purposes as an old wooden battleship would be in a modern sea fight. Just as theatres were built two hundred and more years ago, so they are built to-day, with, perhaps, a little difference in the matter of lighting and dressing room accommodation. Where candles and oil lamps once formed the only means of illumination, we progressed to gas and then to electricity, and in place of the evil-smelling, badly lighted, ill-ventilated dressing rooms, as a rule the last thought of the architect, we now have in the better-class theatres, such as those in Leicester, warm, cosy, and well-lit rooms in which the performer can prepare for his or her work in comfort. I regret to say it, but even the latter improvement is not always evident in present-day theatres. There are many of our smaller, and a few of our No. 1 theatres in which the dressing room accommodation is in a condition that would not be tolerated in a sixpenny 'doss house.' This matter is, however, receiving the attention of the Association of Touring Managers, on the committee of which I have the honour of serving, and other important theatrical associations, and a great improvement is gradually taking place.

The Finest Seats.

"If I were building a modern, up-to-date theatre, there are two portions of the auditorium I would omit, and they are the gallery and boxes.

"I have never yet sat in a theatre box (and I have been in the boxes of most of the British theatres and music halls, and many of the important Continental houses) from which I have been able to get a real good full view of the stage, and yet the boxes are the most expensive seats in the theatre.

"The finest seats in a theatre, from a line of sight point of view, are those in the front row of the pit, the back of the stalls, or the front row of the dress circle. From all these seats a full view of the stage can be had, the voices of the performers can be heard to advantage, and the distance is sufficient to lend enchantment to the eye.

"But if the private box, by reason of its one-sided position, is an unwanted portion of the auditorium, how much more so is the gallery? Perched up almost in the roof, more often than not unbacked and unpadded, the gallery is nothing but a cheap and nasty portion of the seating accommodation of the theatre. Many managers with whom I have argued this point have attempted to justify the existence of the gallery by reason of its cheapness, but to me this point is the strong one against its retention. A bottle of Bass costs eightpence halfpenny, and I fail to see why an entire night's entertainment should only cost, including Government tax, one halfpenny more.

"In the matter of prices of admission to places of entertainment, I consider that those managers who refrained from raising their prices when the cost of everything else went up were more than lacking in business acumen. And at the same time I honestly think that the play-going public should never forget that the theatrical business was carried on through all the trouble without any advantage being taken of the abnormal advance in wages, even though all expenses connected with the stage had increased two and three hundred per cent.

The "London Hall Mark."

"I quite agree that it is the 'play,' and not the 'bricks and mortar' that draws the public, but, at the same time, I am of opinion that if a little more interest were taken by play-goers in their local theatres, many causes for complaint would quickly disappear.

"For one thing, provincial play-goers are too prone to be led by what is termed the 'London Hall Mark.' Week after week many altheatre will play to bad business, just because the plays submitted are not London successes, and then suddenly an attraction is billed that has had a record run in town, and what is the result? The theatre is packed, seats are at a premium, money is turned away. And this for a play of which the public know nothing, except what it has been told. If theatre-goers would once get the theatre habit, and make a point of visiting the theatre each week, irrespective of what show might be appearing there, they would soon find out what a lot of real good plays they had missed, and by increased patronage would bring a steady flow of good business to their local playhouse. Every good play cannot be produced in London, but under existing circumstances it is too speculative a matter to tour an unknown play, however good it may appear to the experienced manager. This is a great loss to the playgoing public, but it is nobody's fault but its own."

"FOOTBALL NIGHT" AT BATH.

Fred Clement's "Aladdin," now in its fourth and last week at the Royal, Bath, continues to break all records for pantomime locally. Last Saturday night saw a revival, for the first time since pre-war times, of a "football night" under the patronage of the Bath Football Club. The Mayor of Bath (Alderman J. H. Colmer, J.P.) attended, and the dress-circle was occupied by members of the Bath and Bridgwater teams (who had opposed each other that afternoon) and their supporters.

"GUILTY HUSBANDS AND WIVES."

This new play by Clifford Bean was produced at the Metropole, Glasgow, on Monday last. The plot turns on the marriage of a good woman, Amber Lestock, to a husband whose morals are decidedly easy, and the difficulty she has in getting clear of him, even when proofs of his guilt are discovered. English law requires cruelty to be proved, which is not the case in Scotland. However, the husband of the woman returns home from big-game hunting, and solves the problem by shooting first his guilty wife, and then the unfaithful husband, leaving Amber Lestock free to marry her devoted lover of days gone by, Dr. Hathersleigh. In the working out of the plot the inequalities of the divorce law are made apparent, and the mental agonies suffered by a deceived wife are powerfully portrayed.

Miss Laurie Potter was excellent as Amber Lestock, and Mr. Stanley Marsh ably acted the callous husband, whose deceit forms the basis of the play. Miss Dorothy Love portrayed the deceitful wife in telling fashion, and Major Cassilis was played in manly style by Mr. Frank Addison. The true lover, whose reward comes in the end, was finely embodied by Mr. Marc Challand. Comedy was provided by Miss Pattie Dene and Mr. Allan Carruthers, while Miss Stella D'Almayne made a capital study of the match-making old aunt, Jane Wilson. Mr. Hugh Wallace as a clergyman who argues the right of the Church alone to interfere in marital troubles, ably sustained his part. Mr. Conrad Clerke as a solicitor completed an excellent cast. The play was received with enthusiasm, and should prove a welcome addition to the many strong plays which comprise the repertory of Mr. Oswald Cray's company.

BATH AND ITS CELEBRITIES.

Published by Selwyn and Blount, Ltd., York Buildings, Adelphi, W.C. 2, at 1s., Mr. Austin Brereton has written a little book about Bath that contains all the most interesting facts concerning the famous West country city. Amongst well-known people who have visited Bath is Samuel Pepys, and in the extract from the "Diary" quoted by Mr. Brereton there is that personal touch which is the chief attraction of the book which has conferred immortality upon its author. He goes to the great church on Sunday, and in the record of his visit remarks: "Here a good organ, but a vain, pragmatical fellow preached a ridiculous, affected sermon that made me angry."

Of course, Mr. Brereton devotes a few pages to an account of that extraordinary character, Beau Nash, known as the King of Bath. It was to him, indeed, that the city undoubtedly owes its first step in prosperity. We are reminded, too, that the Linley family and the author of "The School for Scandal" are inseparably connected with the story of Bath. Sheridan married the beautiful and accomplished Elizabeth Ann Linley in 1773, and her sister Mary became the wife of Richard Tickell, pamphletier and playwright.

Amongst the actors closely associated with Bath is James Quin, who retired to the Western city in 1751, and died there 15 years later. David Garrick wrote the inscription which was placed on the monument erected to his memory in the abbey. One hundred and thirty-nine years after Quin's death a monument to him was unveiled by Henry Irving, who acted in Bath for three nights in the February of 1905.

"The story of the Bath stage," writes Mr. Brereton, "is one of the brightest in the annals of the English theatre. Many actors and actresses who afterwards became celebrated had much of their early tuition on the stage of this city." Amongst these were John Henderson, Charles Incledon, John Edwin, R. W. Elliston, Frances Abington, and Sarah Siddons. "The first regular theatre in Bath was a wretched building which only held £30 at the most. Its successor, erected in Orchard-street, became a Theatre Royal in 1767, being the first theatre in the provinces to receive a patent." The book contains several illustrations, including the Royal Baths, the Pump Room, Beau Nash, the Theatre Royal in 1818, and Mrs. Sheridan and Mrs. Tickell.

A DRAMATIC SYLLABUS.

The current number of "Drama," the journal of the British Drama League, contains the following memorandum, drawn up by the League at the request of the Board of Education on study in dramatic method in training colleges.

Seeing that dramatic work can be made a focus for the whole artistic and expressive side of education, it is recommended that its value in relation to the study of English should be formally recognised.

This recognition of the value of the dramatic method in the education of children carries with it the corollary that teachers must be in some way qualified to give such instruction.

As a means of enabling teachers to use the dramatic method to the fullest advantage, it is recommended that the following course should be instituted in the training colleges of the country:—

Course of 60 hours for two years, to include the following:

1. Preliminary training in voice and diction which every student should attend.
2. Practical dramatic work in relation to the literary curriculum for the year's work.
3. Co-ordination of all the artistic activities of the students in the production of good dramatic performances.
4. Study of verse diction in lyric and dramatic poetry.
5. Play making and study of simple methods of dramatic class teaching.
6. Practical work in the production of school plays in experimental schools.

Students who in the first course show themselves deficient in speech through mental or physical causes should be given extra remedial work till they reach an adequate standard of speech in the Mother tongue before going on the more advanced courses.

In order to carry out this programme, it is evident that it would be necessary to provide in every training college one teacher who would take in regard to dramatic art the same position as is taken by the art and musical teachers in regard to their special subjects.

SHAKESPEARE AS AN ACTOR.

LECTURE BY SIR FRANK BENSON.

Sir Frank Benson gave a lecture on "Shakespeare on the Stage and Off" in Ulster Hall, Belfast, on Thursday, under the auspices of Belfast and District Public Officers' Association. The Rev. Dr. Murphy (chaplain of Actor's Church Union) occupied the chair, and introduced Sir Frank, who was received with applause.

He said the first consideration he would like to put before them was what Shakespeare owed to the fact of his being an actor—to his being engaged in the dramatic profession. The best answer to that was to be found in the dramatist's own words, in which he spoke of the duties of an actor—"to hold the mirror up to nature, to show virtue her own features, scorn her own image, and the very age and body of the time his own form and pressure." Shakespeare's ideals for an actor corresponded with his ideals for a citizen. First of all, there was that love of nature which was a characteristic of the British race, a love for all the beautiful phases of life in this brave world. And, then, there was a recognition of the modesty of nature and that modesty of our race which was so well typified by the heroes who fought in the late war. We also caught from Shakespeare an echo of the temperance and self-restraint which gave smoothness to the ship of State. What did the poet gain by being an actor? Everyone who had stood up before an audience, whether an orator of an actor, must have been aware that in nine cases out of ten the audience were giving him fair, speechless messages which were of incomparably greater value than anything the speaker could give to them. To speak or act to an audience was a great education for any man, not only for what the audience gave him in messages of sympathy or disapprobation, but in teaching him the cosmic power that lay in a crowd, a mass of people, or a nation. His own individuality was increased, because it was developed in relation to a collective individuality. Besides that, he learned that the real way of getting was by giving; and in the giving of quickening efforts, as Shakespeare gave them in the giving of his life to the people, he was constantly receiving life from them, until he became the recipient of that vitalising force—that quickening influence—which was the chief characteristic of all leaders of men.

The Test of Citizenship.

Shakespeare made the point that manhood was the test of citizenship, the test of kingship, the test of leadership, alike in the communistic state, in the republic, in the aristocracy, in the autocracy, or in the constitutional monarchy, for he did not lay much stress on forms. To Shakespeare the use they made of a given form and the spirit in which they used it counted for everything. So they got him saying, "Every man's duty is the King's" or that form of government under which he found himself, to which he was sworn, the allegiance which gave him the greatest chance of developing his manhood. He summed up the duties of citizens and of rulers alike in the wonderful words of Cardinal Wolsey—"Be just and fear not. Let all the ends thou aim'st at be thy country's, thy God's, and truth's; then if thou fall'st, O Cromwell, thou fall'st a blessed martyr. Serve the King." Having laid down their ideal of citizenship, the dramatist summed it up with: "Come the three corners of the world in arms, and we shall shock them; nought shall make us rue, if England to itself do rest but true." What did that freedom of Shakespeare's mean? Freedom that was acquired by the giving of service, freedom not of tyranny and exploitation, but the realisation of nationhood, of intensification, and patriotism as being the royal road to the consummation of the brotherhood of man.

Continuing, Sir Frank said they heard a great deal of democracy and aristocracy. Some people say that Shakespeare had no use for what was called the common people, and that the humble counted for very little with him. He (the lecturer) could only say that he did not think that could seem true to any student of Shakespeare, who as a matter of fact had put some of his choicest gems of Statesmanship and wisdom into the mouths of shepherds and peasants. "Out of the mouths of babes and sucklings" he drew the most perfect wisdom. Then again, some people said that Shakespeare was the champion of democracy, whilst others declared that he was champion of aristocracy. But he (Sir Frank) did not think Shakespeare championed any "ism," "sophy," or "schism." Shakespeare taught that life was what people made it. "It lies in the heart, Master Page; here is where the kingdom lies."

Ideal of Good Government.

Shakespeare's ideal of good government would be found in the words of Abraham Lincoln, who had been described as the greatest Britisher of the nineteenth century, and his definition rang out—"By the people, through the people, for the people." If it was to be good government it must be government by the best of the people for the best ideals of the people. This was Shakespeare's philosophy of the ideal government. The drama of "Coriolanus" opened with an exceedingly bitter cry—a cry that was ringing out from half the world to-day—"Bread, bread! I speak this in hunger for bread, not in thirst for revenge." And Coriolanus, the leader, missed his chance; he had not sufficient sympathy to understand the needs of the world around him. He could save in the time of war by his supreme talents as a general, but he missed the supreme unselfishness that enabled this nation to win through in the great struggle. He had too much self, too much egotism, too much patriotism, narrowed down by over-emphasising the right of the class to which he belonged.

In regard to the Shakespearean drama of Henry V., Sir Frank said he remembered one occasion during the war when after a performance of the play 500 men came forward and put down their names for enlistment. The mother of a boy who had fallen in the war was so impressed by the play that she said: "I know now why my boy had to go, and I know, too, why he was not permitted to return." In a military hospital one day he (Sir Frank) recited King Henry's speech at Agincourt, and at the end the wounded soldiers called out in chorus, "That's us at Ypres." That proved that Shakespeare had solved the greatest difficulty which the artist had to cope with; he had in his individual capacity to put forth personality which would appeal to other personalities. Those personalities might be vastly different, and yet by the universality of his appeal the artist would intensify the individuality of each.

In conclusion, the lecturer said if they applied the Shakespearean human standard they would get near to a solution of some of the problems that faced them at the present time; they would prepare the right channel for the flood of individual life that had not as yet found its true course—the flood of life that was running over this Empire of freedom and service.

A hearty vote of thanks was accorded Sir Frank Benson, on the motion of Mr. S. M'Guffin, M.P., seconded by Mr. John M'Cormick, Town Solicitor. Dr. Murphy was also thanked for presiding.

"CROSSING THE LINE."

Musical Comedy Extravaganza, in Five Scenes, Written by Arthur Rosebery, with music by Ernest Vousden, Produced for the First Time in London at the Battersea Palace, Monday, Jan. 17.

Captain Sir Tom Fisher ..... Vincent W. Carlyle
George Norton ..... Seymour Rose
Jack Seaman ..... John Beeching
John Bull ..... Huntly Macdonald
King Neptune ..... Huntly Macdonald
Queen Amphitrite ..... Isobel Norman
Bruno ..... Fred Richards
Mermaids ..... The Four Rosellians
Victoria ..... Hetty Gale

Mr. Arthur Rosebery's new play—like its predecessors—deals with nautical matters, but is in a more humorous vein. In "Crossing the Line" we are introduced to King Neptune and his merry satellites, and the scene that occurred on H.M.S. "Renown" when the Prince of Wales "crossed" is reproduced very skilfully. "Crossing the Line," which was produced at the Royal County Theatre, Shrewsbury, under the title of "Merry King Neptune," on December 20 last, was well received on Monday evening, and is another addition to Mr. Arthur Rosebery's list of successes.

The scene is the deck of the "Otronto," and the various personages in the play are en route for Australia. Among them is Robert Norton, the managing director of the steamship company, and his daughter. The captain informs the passengers that they will shortly cross the equator, and that King Neptune and his merry men will come aboard to welcome them, and as it is Christmas-time, to wish them the compliments of the season. Mr. Norton tells the captain, in his superior way, "to stop fooling and expedite speed." Norton further adds that he has no belief in the story of King Neptune, and that if he comes on board he must be a sham monarch. At this critical moment the profiteer's pretty daughter, Victoria, is found to be missing. Norton offers a big reward, to be handed over to the Seaman's Orphanage, for news of his daughter, who, tired of her domineering papa, has assumed a disguise, and is acting as a lady's maid to a passenger on board.

When King Neptune boards the "Otronto" he is informed of the attitude of Norton regarding his existence. His Nautical Majesty sternly orders that the profiteer shall be tried according to the laws of the monarch of the deep seas. This court orders the unfortunate Norton to be stripped, ducked, his ill-gotten wealth given to the poor; further, to be shaved, and made to "walk the plank." His appeal for mercy is unavailing. With the disappearance of the profiteering papa Victoria is once again her bright, charming self, and is enabled to marry the man of her choice, the handsome captain. The finale is a capital "rag," with assembled company singing the popular songs now in vogue. Mr. Ernest Vousden's music is melodious, while the chief music-publishing firms are freely drawn on.

Miss Hettie Gale was very pleasing as the profiteer's daughter, Victoria, and the artist's number, "I'm Fishing for a Husband" proved much to the taste of the audience. Mr. Vincent W. Carlyle was a manly and debonnair Captain Sir Tom Fisher. Mr. John Beeching sang with pleasure in association with Miss Hettie Gale several love duets. Mr. Seymour Rose made an abject figure of George Norton. Mr. Huntly Macdonald was very impressive as King Neptune, and Miss Isobel Norman made an attractive Queen Amphitrite.

The specialities include The Four Rosellians in their capital song and dance turn; the pleasing vocalism of Montague, billed as the "Singing Vocalist," and Rich Warren and his Partner in a well-executed Apache dance.

NEW COMPANIES REGISTERED

BEDFORD (LEIGH) ENTERTAINMENTS, LTD.—Regd. Jan. 5. 24, North John-street, Liverpool. To acquire and carry on the business of proprietors of biograph and cinematograph exhibitions, theatres, music or concert halls. Capital £10,000 in 10,000 shares of £1 each. Directors: E. Jones, 15, Burwen Drive, Orrell Park, Liverpool; F. Foggett, 21, Orrell-lane, Liverpool; T. Holt, Woodley, Standlane, Radcliffe, and three others.

UNIVERSAL CINEMATOGRAPH BUREAU, LTD.—Regd. Jan. 12, 1921. To carry on the business of manufacturers and dealers in cinematograph and other films. Capital £1,500 in 1,500 shares of £1 each. Directors: R. H. Kinsman, 12, Butler-road, Willesden, N.W. 10; J. E. Hughes, 13, Park-road, East Twickenham.

PLAYWRIGHTS THEATRE, LTD.—Regd. Jan. 13, 1921. 52, Acacia-road, St. John's Wood, N.W. 8. To carry on the business of theatre proprietors. Nominal Capital £500 in 490 ordinary shares and 10 founder's shares of £1 each. Directors: C. Hentschel, Irene Hentschel, Monica Ewer.

Ill-Starred Stage Lady.

Miss Chris Vincent, who is now playing Ann Mortimer in "The 'Ruined' Lady" on tour, abbreviated her first name, Christabel, not only for economy in printer's ink and space, but also to provide herself with a trade mark. Two years ago she starred as the Misleading Lady, last year she was the Naughty Wife, and now she is careering round the country as the "Ruined" Lady!

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE.—P., Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson.—Second week of pantomime, "Cinderella."

TIVOLI.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. W. Lothian Gilbert.—Jack Waller presents "The Stockpot."

PALACE.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. A. Lamont.—Ernie King and Stuart Findlay present "Tickled to Death."

Boors, The Chemists, 141, Union-street.

ACCRINGTON.

NEW HIPPODROME. — R. M., Mr. Donald O. Clark; Mus. D., Mr. J. H. Jackson.—G. H. Charlton, the royal illusionist, assisted by Marion Browne and Dorothy Charlton, introduce many astounding feats; Tom Franks, ventriloquist, receives great applause; the Ormas are smart comedians; Ross and Dale submit an entertaining speciality act; Bert Stanford is a mirth-provoking comedian; and the Four Sisters Fayre, in a musical pot-pourri act, are deserving of every commendation.

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. & M., Mr. Chas. Revill; A. M., Mr. Chas. Revill, junr.; B. M., Mr. Jno. Revill.—The comic pantomime, "Mother Goose," is here for the week. Among the leading players are The Waldrons, W. G. Wesley, Cliff Dacre, Mollie Milne, and Dorothy Fordham.

EMPIRE HIPPODROME.—P., Mr. W. H. Broadhead; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle.—"Variety" is the "bill" for the week here. Joe Cohen and Anne Dorothy, in a new act, "The Wise Fools"; Frank Benson, the great little comedian; a merry musical melange by Dan Bros. and Sharry—fingers, feet, and fiddle; George Latour, comedy talking juggler; Leslie Hutton, coon singer and dancer; the Three Sisters O'Hara, in melody, comedy, and harmony; the McNaughtons, burlesque comedians; Hedjaz-Feisul, troupe of pyramid and whirlwind tumblers.

Boors, The Chemists, 140, Old-sq.

ATTERCLIFFE.

PALACE.—Lessees, Messrs. Walker and Bennett; B. M., Mr. Arthur R. Walker; A. M., Mr. Edwin F. Gaunt; Mus. D., Mr. H. Stone.—The premier place in this week's attractive bill is occupied by the Clef Trio, in musical-vocal speciality scena, featuring Mons. Goodliffe, French dancing violinist. Other turns are given by Stanley Deane, character impressionist; Amac, assisted by Mlle. Velma, in illusion act; Joe Dixon, vocalist; Revilli, concertinist; and The Reegoes, acrobatic and equilibristic act.

BARROW-IN-FURNESS.

ROYALTY.—L., Mr. Hugh Robertson; M., Mr. T. W. Armstrong.—Charles Edward Clarkson's pantomime, "Little Red Riding Hood."

TIVOLI.—L., Signor Pepi; M., Mr. J. G. Johnson.—Yost and Clady, Arthur Astill, Lotto, Tubby Stephens, Louie Conn, Hetty Raby, and Barnard's Mannikins.

BATH.

PALACE.—D., Mr. W. S. Pearce.—Business continues excellent here, and this week's bill includes Harry Taft, the popular comedian; Mazuz and Mazette, comedy eccentrics; Lawrence Carton, cartoonist; Isolde and the Major, in song scena; Nance Oldfield, soprano, and the Lowell Brothers, balancers and musician.

PUMP ROOM.—D., Mr. John Hatton; Mus. D., Mr. Jan Hurst.—After a successful run of films, a return is being made to daily music by the Pump Room Musicians, under Mr. Jan Hurst's excellent direction. On Saturday, the special vocalist is to be Mr. Sam Hempsell, the popular tenor.

Boors, The Chemists, 21-22, Union-st.; 56, Southgate-st.

BATLEY.

THEATRE AND OPERA HOUSE. G. M., Mr. P. Leonard; Mus. D., Mr. A. E. Hirst. — Mr. J. E. Bleriot presents the revue, "Buzz Along."

BEDFORD.

EMPIRE.—P., Blake Bros. (Theatres), Ltd.—Musical Lento, and pictures.

Boors, The Chemists, Harpur-street; 5, St. Mary's-street.

BILSTON.

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Fred Rothery-Ellis.—The successful pantomime, "Babes in the Wood," is presented here by Morris Flake's company. Included in the cast are Lily Burnand, Connie Victoria, Arthur Slater, Keith Kettle, Fred Foley, Bert King.

BIRKENHEAD.

ARGYLE THEATRE OF VARIETIES.—S. P. & M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. A. Workman.—Mike S. Whallen, the popular extempore vocalist, is a leading feature. Prominent turns also include those of Horace Jones and Partner, in "Seaside Scenes"; the Four K-Foleys, comedians; Ethel Toms, contralto vocalist; the Four Richards, in an effective act; Max Sterling, illusionist; Jack Boot, comedian; and Brown's Royal Bioscope.

HIPPODROME.—S. P. & M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock.—The Reynolds Donegan Company in their dancing and skating act are a centre of attraction. A varied and liberal combination also includes the Rubiane Trio, in their musical entertainment; Bert Maddison, comedian; Mutt and Jeff, black-faced artists; the Soga Trio of Japanese balancers; Ronnie Barton, a promising young vocalist; Vine and Russell, entertaining artists; and Zaleski.

Boors, The Chemists, 230-241, Grange-rd.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. John R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—The Blackpool Children's Annual Pantomime is in possession of this theatre during the week. The proceeds will be devoted to local charities. "Robinson Crusoe" is the title, with Hilda Wooler as the hero, and Sonny Farra as Mrs. Crusoe.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—The variety programme is headed by Vera Wooton and Vernon Watson, the celebrated mimic.

Boors, The Chemists, 12-18, Market-street; Church-street, and Station-road.

BOLTON.

THEATRE ROYAL.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; A. M., Mr. John Monear.—Frederick G. Lloyd presents "Rose of Araby."

HIPPODROME.—P., Bolton Theatres & Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; A. M., Mr. Frank Shelley.—Ray Brothers' Productions present "More Splashes."

GRAND.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; A. M., Mr. Alf. Booth.—Harry Russell presents "Cinderella."

Boors, The Chemists, 29-31, Knowsley-st.; 139, Derby-st.

BOSTON.

NEW. — P., Boston Scala Theatre Co., Ltd.; M., Mr. G. Aspland Howden; Mus. D., Mr. F. J. Shaw, A.R.C.M.—Messrs. Barclay and Lister present "Diana of Dobson's" and "Roxana."

Boors, The Chemists, 33, Market-place.

BOURNEMOUTH.

THEATRE ROYAL.—S. P., Messrs. David Allen & Sons; S. L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown.—A big attraction is "Afgar," presented by E. Lewis Waller Tours, Ltd. The well-chosen cast includes Arthur Reynolds as the mighty Afgar. Miss Doris Thomas plays Zaydee, the principal wife.

BOSCOMBE HIPPODROME.—P., South of England Hippodromes, Limited; M. D., Mr. Charles Gulliver; R. M., Mr. Claude E. Marner; Mus. D., Mr. G. H. Atkinson.—A strong variety bill includes Maidie Scott (the headliner); Duncan and Godfrey, who present their breezy little cockney sketch; Laurie de Vine displays clever versatility; the Imperial Trio contribute harmony, and other equally excellent turns are the Six Musical Navvies, Bobbie Thornton, card manipulator; and Jack Straw, sailor comedian.

Boors, The Chemists, 108, Commercial-rd.; 76-78, Old Christchurch-rd.; 50, Charminster-rd.; 302, Hondenhurst-rd.

BRIDLINGTON.

SPA OPERA HOUSE.—M. for the Corporation, Mr. Charles Palmer; Asst. M., Mrs. F. Prosser. — Messrs. Taylor and Gray's new musical revue, "How Surprising."

BRIGHTON.

HIPPODROME.—M. D., Mr. Charles Gulliver; G. M. and L., Mr. W. H. Boardman; A. M., Mr. A. Coote Suggit; Mus. Dir., Mr. E. Oram.—Maud Allan is a headline attraction here. Milton Hayes, "The Laughsmith"; Moore and Roby, the repartee girls; Oswald Bermand, Graham and Cullen, Knuts of the Army and Navy; Alf. Thomas, and Les Pomis, Roman Gladiators.

THEATRE ROYAL.—M., Mr. Rawson Lambert; Mus. D., Mr. Sommerlad.—"French Leave."

PALACE PIER.—G. M., Mr. J. W. Cordiner; Mus. D., Mr. W. Pickard.—"Broadway Jones."

WEST PIER.—M., Mr. A. W. Scholey; Mus. D., Mr. H. Crapps.—The Ben Greet Players in "Caste."

GRAND THEATRE.—P., Mrs. Kimberley; G. M., Mr. P. Liton; A. M., Mr. J. Thomas; Mus. D., Mr. Tom Parsons.—"Little Red Ridinghood" pantomime.

Boors, The Chemists, 64, Church-road, Hove; 204, Church-road, Hove; 88, Preston-road; 17 and 18, James's-street; 19, London-road; 158-162, Western-road.

BURTON-ON-TRENT.

OPERA HOUSE. — Owners, Exors. of A. G. Dudley Bennett (deceased); Licensee and Business Executrix, Mrs. H. G. Dudley Bennett; R. M., Mr. J. Fred Watson.—Leslie Kyle presents the comedy farce, "The Girl from Ciro's," featuring Mr. Leslie Kyle as M. Dupont de Vallarcy.

Boors, The Chemists, 151, High-st.; 1, Lichfield-st.; 154, Station-st.; 29, Borough-rd.

BURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. Otto C. Culling; R. M., Mr. Wm. Holland; Mus. D., Mr. Harry Bridge.—Jason and Montgomery present a fine production in the pantomime "Cinderella."

HIPPODROME.—P., Messrs. Broadhead.—An excellent variety programme includes Will Bland and his Magical Maids, L'Incognita and John Amadio, Tom E. Finglass, Spitari, The Royal Naval Four, Paul Thompson, Tom and Kitty Major, Nora and Barney Moore.

Boors, The Chemists, 5, Silver-st.

BUXTON.

OPERA HOUSE. — P., Buxton Gardens Co., Ltd.; Sec. & G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—Mrs. Kimberley and Frank Liston present the musical fairy panto., "The Home of the Fairies."

CINEMA HOUSE.—L. & M., Mr. Allan Milton; R. M., Mr. James Pilkington; Mus. D., Mr. Reg. Goddard. — Btheridge and Furse, entertainers; pictures, &c.

PICTURE HOUSE.—P., Mr. Allan Milton; Mus. D., Miss E. L. Mainwood, G.S.M. — Afternoons, 2.15 to 5; evenings (continuous), 6.30 to 10.30.

Boors, The Chemists, 46-50, Spring-gardens.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M. & Sec., Mr. P. H. Adams; Mus. D., Mr. T. Gilby Briggs.—Second week of D'Oyly Carte Co. in Gilbert-Sullivan operas.

Boors, The Chemists, 1, Petty Cury; 6, Market-hill; 86, Mill-road.

CANNOCK.

HIPPODROME.—L., Mr. B. Kennedy; M., Mr. H. Elliman; Mus. D., Mr. A. Thompson.—J. Edward Bleriot and George Gordon present their spectacular pantomime, "A Peep Into Fairyland."

CASTLEFORD.

QUEEN'S THEATRE.—P., Castleford Queen's Theatre Co., Ltd. — Arthur G. Mart and Jack Harris's pantomime Co., "Cinderella," with Will Lindsay as the Page; Florence Curran, Prince; Nancy Cooke, Cinderella; The Eight Devone Girls, Barrington and Wayne, Martin and Rex, Mlle. Rosine, danseuse.

Boors, The Chemists, 79a, Carlton-street.

CHELTENHAM.

THEATRE & OPERA HOUSE.—L., Mr. Robert Redford; G. M., Mr. H. Oswald Redford; Mus. D., Mr. H. Teague.—In the first half of the week a personal visit from Mr. Fred Terry, in "Henry of Navarre," with Miss Violet Farebrother as Marguerite de Valois. Second half of week, Mr. Frank Forbes-Robertson and Company, in "Mice and Men."

COLISEUM.— P., Mr. H. G. Beard; R. M., Mr. A. H. Greenland; Mus. D., Mr. J. H. Shackleton.—Jack Goodson presents "Hullo, America!" Cast including the well-known comedian, Doddy Hurl, and Miss Peggo O'Dare.

TOWN HALL.—Sunday evening concert included selections from the "Elijah"; Coates' "From the Countryside," and Wilfred Sanderson's songs. The soloist was Miss Baber, and the conductor of the orchestra, Mr. J. H. Whittaker.

Boors, The Chemists, 120-130, High-street.

CHESTERFIELD.

HIPPODROME.—P., Hippodromes, Ltd. (Chesterfield); G. M., Mr. F. J. Welchman.—Reliable Enterprises, Ltd., present "Jack and the Beanstalk."

Boors, The Chemists, 21, Market-place.

CHEWSTER.

BINGHAM THEATRE. — M., Mr. Ben Raddock.—Warwick George presents "The Glad Pilots."

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainers, Ltd.; R. M., Mr. W. Sowerby; Mus. D., Miss Frances Heath.—Mr. Robert Evett presents "A Southern Maid."

EMPIRE. — P., Coatbridge Picture House, Ltd.; G. M., Mr. Harry Lucas; Mus. D., Mr. H. McVey.—The Luhanna Ladies, acrobatic act; Will King, speciality dancer; Andrew Barr, character vocalist; and pictures.

DARWEN.

HIPPODROME.—P., Mr. John Holgate; M., Mr. J. L. Connor; Mus. D., Mr. W. G. Charman.—Mr. Carney Cairo presents his panto., "Aladdin." The company includes May Harper, Aladdin; Jack Barty, Abanazer; and Fred Morrisey, Widow Twankey.

Boors, The Chemists, 10-11, Market-street.

DEVONPORT.

HIPPODROME.—M., Mr. E. E. Harper.—The beautiful electrical Venus, Mme. Jeanne, presents a novel demonstration, entitled "The Current of Fun," introducing some clever effects. The Romanesques are a great draw in their artistic musical entertainment; Maude Edwards is a successful lady ventriloquist; Russell and Forrest have a smart musical trifle, entitled "Out-ed"; The Buckleys introduce a clever comedy boomerang hat novelty; La Belle Nello has a new speciality; Charles Stevens is a popular comedian; and Pathé's Gazette keeps the audience informed of the latest current events.

DEWSBURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. J. Field.—Mr. and Mrs. H. B. Levey and J. E. Cardwell present the pantomime, "The Sleeping Beauty."

EMPIRE.—P., Messrs. G. W. & G. E. Smith; Gen. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Niblo and Doris, 15 minutes of something; Pasquali Bros., acrobats; Alan Sheeler, entertaining with notes and brass; Bert Williams, popular ventriloquist; The Doves, sensational gymnasts; The Deldees, harmonising vocalists; M. C. Brookes presents Four Veronas, in a musical act.

Boors, The Chemists, 38, Market-place.

DONCASTER.

GRAND.—L., Palace Theatre (Doncaster), Ltd.; R. M., Mr. A. E. Dobney.—Mr. Thos. F. Convery presents the musical revue, "Cheerful Days," with Billy Glen, the new star comedian.

Boors, The Chemists, 70-71, Frenchgate.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. L. W. Winter; R. M., Mr. C. Taylor Lawson; Mus. C., Mr. W. Medhurst. — Frank Weathersley and E. G. Norman present "My Old Dutch."

Boors, The Chemists, 11, Cannon-st.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L. & M., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George Godwin; Mus. D., Mr. F. Seymour.—Mr. Frederick Harrison's company in "Mary Rose."

DEVONSHIRE PARK.—M. & Sec., Mr. E. A. Brown.—Daily concerts by the orchestra under Capt. H. G. Amers. Vocalist for the week, Miss Cecilia Sturt, the new soprano.

In THE PAVILION, pictures and Pavilion Entertainers, who include Miss Mollie Stoll and Mr. Douglas Steward.

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash. — Mr. Harry Levaine and Mr. George Lawrence's company in "Oh! Betsy."

Boors, The Chemists, 14-16, Sussex-gardens; 6, Seaside.

FOLKESTONE.

THEATRE ROYAL.—P., Folkestone Pleasure Gardens Co., Ltd.; G. M., Mr. Ewart C. Patter.—Robert Hale and Arthur Rigby present "The Right to Strike."

Boors, The Chemists, 12, Rendezvous-st.; 61, High-st.

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. Arthur Carlton; R. M., Mr. Stanley Hooper; Mus. D., Mrs. E. E. Leaning. — Messrs. Macdonald & Young's company are here in "The Maid of the Mountains."

Boors, The Chemists, 30, Market-place.

GLOUCESTER.

PALACE.—P., Poole's Theatres, Ltd.; M. D., Mr. John R. Poole; G. M., Mr. Ernest R. Rogers; A. M., Mr. L. E. Poole.—Mr. Henry L. Osmond presents "The Babes in the Wood."

Boors, The Chemists, 139, Westgate; 94-95, Northgate-st.

GREENOCK.

KING'S THEATRE.—P. & M., Messrs. B. and J. J. Wright; Mus. D., Mr. James Murchie.—Mr. J. E. Malone's company in the highly successful comedy, "Tilly of Bloomsbury," provides the attraction here.

Boors, The Chemists, 24, Hamilton-street.

GRIMSBY.

PRINCE OF WALES THEATRE.—M. D., Councillor J. H. Curry; A. M., Mr. S. S. Hawdon; Mus. D., Mr. J. S. Bingley.—Mr. Robert Courtneidge's Company is here in the comedy, "Paddy."

PALACE THEATRE.—M., Councillor F. V. Walford; A. M., Mr. H. S. Surfleet; Mus. D., Mr. Tom Stevens.—The Great Raymond, in his mystery acts, including the sketch, "A Trip to Spookville"; Harry Ray, entertainer; Jack Tarr, and his Mascot; Darty and Partner, in their humpsti-dumpsti act; Doris Hunter; and Petro and Leon, gymnasts.

Boors, The Chemists, 108, Cleethorpes-road.

HALIFAX.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; Mus. D., Mr. E. James.—Mr. T. C. Wray's Co. are presenting "Baby Bunting" here for the first time. Rodney Scott fills the title-rôle, and the company includes Mme. Raymond's Elysee Dancers.

GRAND.—P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—Wheeler Ralland and Lewis Williams' pantomime, "Aladdin," provides a good attraction.

PALACE THEATRE.—P., Palace Theatre (Halifax), Ltd.; M., Mr. W. Jackson; Mus. D. Mr. W. Davidson.—Sidney Bransgrove and Frank Littler's pantomime, "Cinderella," is appearing here. The cast includes Eva Ellis, Dorothy Viggers, and Wheeler and Wilson.

Boors, The Chemists, 1, Corn Market.

HANLEY.

ROYAL.—M. D., Mr. Alan Young; M., Mr. Albert Bulmer.—"Red Riding Hood" continues in its fourth week to attract excellent business. Nan Chester, May Merry, and Sandy Powell are a trio of firm favourites.

GRAND.—M. D., Mr. Alan Young; M., Mr. Albert Bulmer.—Nevill Graham's pantomime, "Dick Whittington," did splendid business last week, and its second week is exceptionally well booked. Maxwell Carew as the Dame is the life and soul of the piece. All the principals are good, and special mention should also be made of the Weston Quartette of male vocalists, and Lily Bell's Eight Dancers.

Boors, The Chemists, 24-26, Piccadilly.

HASTINGS.

GAIETY.—G. M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt; M. D., Mr. Thos. Hilton.—The George Brydon Phillips Company are here, presenting pantomime, "Little Red Riding Hood."

PALACE PIER.—M. D., Mr. J. H. Gardner; B. M., Mr. Percy Brown.—Norfolk Megone and his orchestra continue to give their concerts twice daily. In addition to the orchestra, Mr. Charles Compton, tenor, is appearing throughout this week.

ROYAL CONCERT HALL.—P., The Elite Picture Theatres (Hastings and Bristol, Ltd.); R. M., Mr. M. Williamson Broad.—The Hastings Corporation present Julian Clifford and his orchestra daily. To-morrow (Thursday) is the twelfth Symphony Concert, with Vernon Warner as solo pianist. Tessie Thomas, the Welsh violinist, is announced for Saturday afternoon.

Boors, The Chemists, 17-19, Robertson-street; George-street, 48, London-road.

HEBBURN.

THEATRE ROYAL.—L., Mr. J. Grantham; M., Mr. G. Grantham; Asst. M., Mr. J. Sherwood.—Messrs. Arthur are presenting "Joy Nights."

HITCHIN.

BLAKE'S THEATRE.—P., Blake Bros. (Theatres), Ltd.; R. M., Mr. Will Rolston; Mus. D., Mr. L. G. Shrive.—Dawn and Dennis, the musical dancers; Allan Stuart, in Scotch song and story; and pictures.

PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. R. A. Brown; Mus. D., Mr. Fred Baker. — Ivan Kotchinsky, supported by Mlle. du Boisson and company in a unique gipsy dancing scena; Chas. Townsend, female impersonator; Butler and Barnes, in comedy and song. At a special matinée on eWdnesday Miss Ruth Vincent and company will appear.

HUDDERSFIELD.

THEATRE ROYAL. — D., Mr. Alfred Wareing; A. M., Mr. J. R. Gregson.—Neville Graham's pantomime, "Aladdin," is here on its fourth week, and it is still going strong, most of the artists gaining in popularity.

PALACE.—M., Mr. Herbert Garside.—Here are the Hanlon Bros. and Co., in a pantomime absurdity, "The Station Hotel"; the Ten Loonies, comedy; De Vola and Rex, equilibrists; Jack Allen, ventriloquist; the Bros. Leo, comedy; W. T. Elwanger and Mary Livingstone, in an episode, "All Wrong"; and the Bros. Alders, harpists.

Boors, The Chemists, 16-18, King-st.

HULL.

PALACE.—P., Moss' Empires, Ltd.; M., Mr. W. A. Cooke.—Bathurst's Great Organ and Miss Marie Ambrose, Billy Leonard, Barrie Seddon, Eddie and Ramsden, McKae and La Port.

Boors, The Chemists, 10-12, King Edward-street.

ILKESTON.

COLISEUM.—L., Mr. Samuel Lloyd; M., Mr. Alfred H. Hook.—Robert Kent presents "Babes in the Wood."

Boors, The Chemists, 122-124, Bath-street.

IPSWICH.

LYCEUM.—P., Ipswich Lyceum, Ltd.; Lessee, Mr. E. H. Bostock; M., Miss Edith Parkyn; Mus. D., Mr. H. Lewin Taylor.—Dudley Stuart's company in "Mr. Pim Passes By."

IPSWICH HIPPODROME.—P., Mr. E. H. Bostock; M., Mr. R. Hendry; Mus. D., Mr. Morbry.—This week Sidney Morris' company in revue, "Hullo, 1921!" including Teddy Cooke, Gracie Scarboro, Bloom, the jazz violinist, Lewis and Bunting, Jack Hunter, Ella Stanley, Lilly Hartley, and chorus.

Boors, The Chemists, 22, Tavern-street; 52, Westgate-street.

JARROW.

THEATRE ROYAL.—L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—Madge Douglass and Ernest Vaughan are presenting "Her Only Way."

THE KINO.—M., Mr. Percy Dawsone.—Duncan and Atkinson are appearing here in a musical act.

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—Stewart Morton, in coon character studies, heads the bill. Other turns include Peter Pariss, mimic; Taceto, the comedy man and some rags; Alice Gill, Swiss yodeller; Les Gastons, musical speciality; Jack Morrissey, cowboy sports and pastimes; and Les Napiers, comedy act.

Boors, The Chemists, 58, Cavendish-street.

KETTERING.

COLISEUM. — P., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. Bennett; Mus. D., Mr. Will Sturman.—The revue, "The Cinema Girl," is being played here the earlier half of the week, and for the latter half (once nightly) "The Catch of the Season," the popular musical comedy, is announced.

Boors, The Chemists, 31-32, Market-place.

LANCASTER.

GRAND.—M., Mr. Stanley Rogers; R. M., Mr. George V. Wybrow.—Jack Williams' pantomime, "Aladdin," is the attraction here, with Miss Beatrice Lillian in the title-rôle. Specialities are introduced by Reg. Sackville-West, the Brothers Johnson, Louis Shand, Sisters Crichton, and the Sisters Lillian.

Boors, The Chemists, 36-38, Penny-street.

LEEDS.

HIPPODROME.—M. D., Mr. Charles Gulliver; R. M. and L., Mr. Bertram J. Brown.—Harry Day presents "Flashes."

Boors, The Chemists, 7-9, Bond-st.; 112-114, Briggate; 29, Boar-lane.

LEEK.

GRAND THEATRE & HIPPODROME. —P., Leek Theatre Co., Ltd.; L. and G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass; Mus. D., Miss Agnes Bratt.—First three nights, "The City of Beautiful Nonsense," and other films; Thursday, Friday, and Saturday, Messrs. Ralland and Cameron's Company present "Peg o' My Heart."

SALISBURY PALACE.—P., Mr. Sampson Salt.; L. and G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass.—"A White Man's Chance," "Scandal," and other pictures.

Boors, The Chemists, 17, St. Edward-st., and Sheep Market-st.

LEITH.

ALHAMBRA. — P., Alhambra (Leith), Ltd.; M. D., Mr. Henry Lees; G. M., Mr. John W. Caithness; R. M., Mr. James Cousins; Mus. D., Mr. Joseph Smith.—A musical comedy, entitled "Heads or Tails," is offered this week by Mr. Will Dalton.

Boors, The Chemists, 15, Leith-walk.

LOUGHBOROUGH.

THEATRE ROYAL.—R. M., Mr. W. H. Deacon.—Mr. F. W. Hawkins' Christmas pantomime, "Robinson Crusoe," is paying a welcome return visit here. The new management have installed an efficient heating system, and further drastic changes are promised.

Boors, The Chemists, 10, Market-place.

LUTON.

GRAND.—P., Mr. E. Graham-Falcon; B. M., Mr. Walter O'Sullivan. — Messrs. Macdonald and Young present "The Maid of the Mountains."

Boors, The Chemists, 27, George-st.

MAIDENHEAD.

HIPPODROME.—P. & M., Mr. Geo. Gude.—Miss Kit Toms' company is here in the panto., "Puss in Boots."

MIDDLESBROUGH.

EMPIRE.—P., Empire Palace of Varieties (Middlesbro'), Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. Arthur Wilson.—A first-class programme is headed by Ben Osborne and Nellie Perryer, in "Seeing the Show"; Court and Goodie, burlesque comedians; Violet Gwynne and Derry Vane, in a smart vocal comedy scena; Harry Stiles, racing knut; Molly McCarthy, in clever character studies; Jim Nolan, comedian, and the Mongadors, famous French comedy jugglers, also contribute.

HIPPODROME.—P., North of England Cinema Co.; A. M., Mr. W. S. Gibson; R. M., Mr. Frank R. Parker; Mus. D., Mr. H. J. Waldron.—Rupert Ingalese and his attendants in a series of dexterous juggling feats, supported by Miss Angela Grey, pianist. Pictures complete the bill.

Boors, The Chemists, 17, Corporation-road.

NEATH.

PALACE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. E. Gilley; Mus. D., Mr. E. Lewis.—Billie Val and Partner; the Spanish Senorita and her gentleman friend; also The Huntings, a spectacular juggling and unsupported ladder act; and pictures.

GNOLL HALL.—P., The Gnoll Hall Picture and Variety Co., Ltd.; Sec., Mr. Glyn Gething; M., Mrs. L. Trueman; Mus. D., Mr. Geo. E. Hutchins.—The variety part of the programme here is Leota and Leona, Continental comedy athletes; pictures complete.

Boors, The Chemists, 56, Wind-st.

NEWPORT.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. A. E. Hollands.—Gene Gerrard, The Lesters, Tom E. Hughes, Hurman, Jessie Allan, Jeanette and Scott, Merle's Cockatoos.

Boors, The Chemists, 13, Commercial-st.

NORTHAMPTON.

NEW THEATRE.—G. M., Mr. Percy H Gallagher; Mus. D., Mr. Lawrie Owen.—Emmett Adams presents Bruce Drysdale and J. W. Cunningham in the comical Sketch, "Misery & Co."; the Sadler Elsie Four appear in an American dancing act; F. V. St. Clair, O.B.E., in new conceptions; Leslie Strange; O'Brien and Lady, dancers; Sylvia, the musical maid; and Ernie Roma.

Boors, The Chemists, 6, Gold-street.

NORTH SHIELDS.

THEATRE ROYAL. — L. & M., Mr. Stanley Rogers; A. M., Mr. Horace Lee; M. D., Mr. Charles Turner.—Mr. Leon Vint's company in "Three Weeks."

BOROUGH THEATRE. — P., Messrs. Thompson and Collins; G. M., Mr. G. F. Hill; R. M., Mr. James Johnson; M. D., Mr. Cecil Lavender.—Selkirk's naval spectacle, "Our British Navy," and pictures.

Boors, The Chemists, 15-17, Saville-st.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock & Fitt; M., Mr. Hy. Furnivall. — Messrs. Wallis and Henson present "The Kiss Call."

HIPPODROME.—P., Messrs. Bostock & Fitt.—Varieties: Frank Elliston and Co. in "Dear Old Bean," Renee, Sisters Lea, Alec Regan, Ethel Castaldini, Costa and Geo, Bros. Walsh, Pathé's pictures.

ELECTRIC CINEMA THEATRE.—P., F. H. Coopers, Ltd.; M., Mr. H. Rinder.—Varieties: The Hadens, W. P. Wentley.

THATCHED CINEMA THEATRE.—P., Mr. J. O. Bond; M., Mr. G. Starkey.—Varieties: Ristori, Norman Carrol.

PRINCE OF WALES' PICTURE PALACE.—P., F. H. Coopers, Ltd.; M., Mr. C. E. Kingdom.—Varieties: Two Selbinis.

Boors, The Chemists, 38, London-street; Brigg-street; 6, Goat-lane; 22, Magdalen-street.

OLDHAM.

GRAND.—P., The Oldham Empire Theatre of arieties, Ltd.; G. M., Mr. E. Dottridge; A. M., Mr. H. Kitrow.—Messrs. Macdonald and Young present the musical comedy, "Irene," the company including Miss Dorothy O'Shaun in the name-part.

PALACE.—P., The Oldham Empire Theatre of Varieties, Ltd.; G. M., Mr. E. Dottridge; A. M., Mr. C. Sharrocks. — Ritchie and Co., tramp cyclists; Elsie Southgate, the clever violiniste, in her delightful act, assisted by Victor Gould; Misquette and Maxly, the great French dancers; Dusty Rhodes, comedian; Fred Fitzroy, in a novelty speciality; Jack Blair, character comedian; Ellis Jackson, black-faced comedian; and the Palace pictures.

ROYAL.—P., Oldham Empire Theatre of Varieties, Ltd.; G. M., Mr. E. Dottridge; A. M., Mr. H. C. Moroney.—Alfred Denville's stock company present "Madame Sans Gene," "The Duchess of Dantzic," with Miss May Fairclough, Jean Saville, Beatrice Anderson, Bert Bannister, Edward E Lewis, and Alfred Denville.

Boors, The Chemists, 40-42, Mumps; 28, Market-place.

OSWESTRY.

KING'S THEATRE.—P., Mrs. Wally George; M., Mr. W. George.—King's Bijou Orchestra; the Leonard Laurence Rep. Co. appear in "David Garrick," "Moths," &c.

Boors, The Chemists, 5, Church-street.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. & S., Mr. S. C. Dorrill; Asst. M., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—For the first three nights, Mr. Frank Forbes-Robertson, supported by a good company, is paying a personal visit with "The Passing of the Third Floor Back." On Thursday (for three nights only, with matinée on Saturday) Mr. Fred Terry, supported by Miss Violet Farebrother, pays a welcome return visit, when "Henry of Navarre" will be presented.

Boors, The Chemists, 1, Queen-st. and 120, St. Aldates, Carfax.

PAISLEY.

THEATRE.—S. P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—Mr. Harry McKelvie presents the pantomime "Tommy Trotter."

RINK PICTURES and VARIETY PALACE.—S. P., Mr. E. H. Bostock; M., Mr. D. W. Reid; Mus. D., Mr. Felix Hamilton.—Oliver and Mack, in comedy act; The Salvos, acrobats; Morris, the one-man band; and pictures.

PENTRE.

GRAND.—P. & M., Mr. W. E. Willis; Mus. D., Mr. Fred French. — Mr. Fred Clements is here with his pantomime, "Aladdin," featuring Will Lovell, Will Harris, Flo Le Roy, Irene Engleheart, and Daphne Jay.

PLYMOUTH.

THEATRE ROYAL.—M. D., Mr. Jas. Glover; R. M., Mr. F. W. Crowe.—Pantomime, "Babes in the Wood."

GRAND.—P., Messrs. King and Parry.—J. Bannister Howard's "Jack and the Beanstalk."

REPERTORY THEATRE.—L., Messrs. King and Parry.—Farce, "Oh! I Say." Mr. Ernest Jay as the worried bridegroom; Miss Josephine Richards as Sidonie de Malisse; Miss Una Mainwaring as the blushing bride.

PALACE THEATRE. — M., Mr. G. E. Prance.—Joe Boganny and his comedians; Charles Windermere and Co. in the farce, Getting Off"; Will Collinson, the Cockney comedian; Roxy La Rocca, instrumentalist; Lall and Rene, mirth makers; Lilian Barns, vocalist; Chiton and Miss Vanite.

Boors, The Chemists, 100a, Old Town-street; 1, George-street.

PORT TALBOT.

NEW.—Jt. L., Messrs. John Evans and Vivian Aldridge; G. M., Mr. Vivian Aldridge; M., Mrs. Vivian Aldridge.—Messrs. Dunstan and Lloyd present "The Crimson Alibi."

RAMSGATE.

PALACE THEATRE.—Under the direction of the Freeholder, Mrs. A. Reeve-Sanger; R. M., Miss L. M. Bridges; M. D., Mr. A. Williamson.—The George Edwardes' company is appearing in the musical play, "Our Peg," with Mr. Nelson Hancock as Peter Vane, and Miss Edith Cecil as Peg Woffington.

Boors, The Chemists, 20-24, Harbour-st.

READING.

PALACE.—P., Palace Theatre of Varieties, Ltd.; M. D., Mr. W. S. Simmons;

THEATRICAL GOSSIP.

Auditing Entertainment Tax Returns—The Shakespeare Boom in London—Lyn Harding's Tears—Sir John Martin Harvey in Canada.

Entertainment Tax Returns.

Concessions from the Government with regard to the entertainment tax have long been awaited, but theatrical managers have little to be thankful for in the alterations in the method of checking the returns recently adopted by the Commissioners of Customs and Excise. Hitherto the method of collecting the entertainment tax has been for the theatre to affix stamps to the tickets of admission or to forward each week a cheque for the amount due, with a return setting out the receipts. As a further check on the accuracy of the figures an accountant's certificate is forwarded at specified intervals, also without cost to the country.

The Commissioners have now intimated that in future the accuracy of the returns will be checked by officers of the Department, and therefore accountants' certificates will no longer be required. But the circular adds that if the proprietor desides to furnish a certificate in respect of each weekly return it will be taken into account in determining the extent to which his books will be subject to examination.

It is suggested by the Department that now that the theatres have not to forward the accountants' returns they will be able to save large sums by dispensing with the services of the accountants. It does not seem to have occurred to them, however, that this is not the only work that the accountant does. Books have to be gone through and audited, whether an entertainment tax certificate is forwarded or not, and the new method will simply mean that the books will have to be gone through twice, once by the theatre's accountants, and once by the officials of the Department.

This continual official interference with the work of theatrical management merely adds to the annoyance. "If the Government really want to help us," said one manager, "the best way to do it would be to restore to us the right to sell chocolates in the evening, of which we were robbed by regulations devised for the safety of the realm.' That represents a loss to the bigger theatres of a profit of about £1,000 a year, and the resoration of the privilege would be a much greater boon to us than the promised visits by an official of the Commissioners of Customs and Excise."

Shakespeare in Demand.

Shakespeare stock seems to be going up again, and several of his so often neglected works are now in demand. In the first place, Miss Viola Tree, after her revival of "The Tempest," at the Aldwych on Friday, the 28th inst., will, she tells us, bring out "Julius Cæsar." In this play Henry Ainley and Louis Calvert—respectively the Prospero and Caliban of "The Tempest" production—will be the respective Brutus and Casca. The Cassius and Antony have not yet been fixed.

Moreover, after "A Midsummer Night's Dream" has achieved about three months' run at the Court, Mr. Bernard Fagan will put up another Shakespearean play. He is not quite certain whether he will select "The Winter's Tale" or "King Lear."

Three Lears.

We learn also that it is not unlikely that after Mr. Norman McKinnel has started his next bout of actor-management he will again be tempted to re-impersonate the mad Monarch. For this character Mr. Fagan once had Maurice Moscovitch in his managerial eye. Anyhow, Mr. Fagan will present that play. And besides all this a certain actress-manager—who must not yet be named—has in contemplation the presentation of this Greekest of Tragedies.

Note also that we are still expecting Owen Nares to keep his promise of playing—among other Bardic rôles—the Prince of Denmark, and Birch in that delightful but hardly-ever-acted comedy, "Love's Labour Lost."

Real Tears on the Stage.

That good actors feel stage emotions acutely was demonstrated last Saturday night at the St. James's première. At the conclusion of the performance Mr. Lyn Harding came forward to make a speech, but was unable to do so until he had wiped away the tears which, as Albert Arnault, he sheds in the last act over the pathetic death of his brother. Mr. Harding said he was not going to apologise for these "proud tears."

In an original speech of thanks, he gave generous praise to the young players, Miss Alexandra Carlisle, whose reappearance was the signal for an outburst of applause that for a few moments stopped the action of the play, and Mr. Claude Rains, who had made such a brilliant success in the title-rôle originally played by Sarah Bernhardt in her own theatre in Paris.

The Martin Harvey Canadian Tour.

According to a cable received on Monday, Sir John Martin Harvey has made an excellent start upon his tour of the Dominion, which opened at His Majesty's Theatre, Montreal. The cable runs thus:—"Reception enormous, capacity business, especially fine notices for 'The Burgomaster of Stilemonde.' Tour assured success."

British playgoers will welcome the news of the splendid reception of the new actor-knight at the hands of our cousins across the seas. This week Sir John Martin Harvey, Lady Martin Harvey, and the company are visiting the Russell Theatre, Ottawa, and Brockville, Belleville, and Kingston. A six-nights' stay at the Royal Alexandra Theatre, Toronto, commences on Monday next.

Moscovitch as Monarch.

When Mr. Maurice Moscovitch finishes with the present G. and L. success, "The Great Lover," he will appear in Messrs. Grossmith and Laurillard's forthcoming production of the English version of "Le Roi," to be called "The Royal Visitor." In fact, Moscovitch will play the King.

Canadian and French Plays.

Two new musical plays, respectively entitled "Lumber-Love" and "Ti-Ki," are about to be brought out at the West End. The former is of Canadian interest, and the scene of the latter is laid in La Belle France. Both plays—and the lyrics thereof—have been written by Mr. Leslie Stiles. The music of both pieces is by A. Emmett-Adams, aided by his clever sister, Miss Ida Adams.

Offen-Bach Again.

In the fulness of time, and at the Adelphi, Mr. Grossmith and his partner will revive certain once famous Offenbach opera-bouffes, among them "Genevieve de Brabant."

New West End Impresario.

We learn that Mr. Allan Milton, a well-known provincial actor-manager, who owns several theatres, is about to make his West End début as actor-author-manager with a new play from his own nib.

"Faust and Margarine."

Although the Margaret has not yet been selected for the Gaiety's forthcoming burlesque of Goethe's masterpiece, yet the Faust has been fixed. He will be played, both in his old and his young forms, by Mr. Jack Buchanan, who will doubtless deviate into dance. Valentine and Siebel will be "principal boy" characters. George Barrett and Robert Nainby will enact two characters respectively, named Hock and Seltzer. Maisie Gay is sure to be the merriest of Marthas, Robert Hale will be Robert le Diable. Mr. George George Grossmith tells us that this burlesque may be called "Faust and Margarine."

Actors' Benevolent Fund.

At the committee meeting of the A.B.F., on Jan. 13, the sum of £128 4s. 6d. was granted in relief, inclusive of emergency cases. Twenty-five applications were considered, and of these twenty-three were assisted, irrespective of £68 1s. 6d., granted in weekly allowances.

"Lonely Lady ——"

Miss Gertrude Elliott is putting on her new play, "Lonely Lady ——," by Nita Faydon, at the Duke of York's Theatre on Jan. 24. Those who wish to see Lady Forbes-Robertson in her latest success must make the most of their opportunities, as it is impossible to extend her season at the Duke of York's beyond Feb. 5. The comedy was tried with great success at Eastbourne.

Mr. Jack Gallagher.

We are glad to learn that Jack Gallagher, who is playing the part of Idle Jack in George Shurley's successful pantomime, "Dick Whittington," is now back again after his recent indisposition, and is once more delighting Kennington audiences.

Mr. Gallagher was taken ill on Friday, the 7th, and his understudy luckily took over the part at a moment's notice, and kept things going until his return the following Wednesday.

H.R.H.

Tom Titt wishes to make it clear that the above letters do not stand for the Prince of Wales, but for H. R. Hignett, with whose superb and ideal butler in another play and equally lifelike parson in "The Safety Match," at the Strand, he is deeply impressed.

The Pageantry of Shakespeare.

Mr. Louis N. Parker will talk on the "Pageantry of Shakespeare" to the British Empire Shakespeare Society at the Haymarket Theatre (kindly lent by Mr. Frederick Harrison) on the afternoon of Tuesday, February 1. Princess Marie Louise will distribute the annual elocution and essay prizes.

O.P. Club Bohemian Dinner.

Mr. C. Hayden Coffin will be the guest of the O.P. Club at a Bohemian dinner to be given at the Royal Adelaide Rooms, Strand, on Friday, Feb. 11, at 7 p.m. Members and gentlemen guests only. Morning dress. The President, Lord Leverhulme, will preside.

Play Actors' Next.

The next production of the Play Actors will be "Three," a play by Mr. W. P. Lipscomb, a new author, in which only three characters appear. There is only one female character, and that will be taken by a famous actress.

The Playwrights Theatre.

Leaders of the dramatic profession are all in hearty sympathy with the enterprise of Miss Irene Hentschel and Miss Monica Ewer, who are running the new Playwrights Theatre. Miss Hentschel, who is the daughter of the founder of the O.P. Club, was on the stage for some time under Granville Barker in Galsworthy's "Eldest Son," at the Kingsway, as well as playing in "Who's the Lady," and also taking the part of Irma Potash in "Potash and Perlmutter," for thirteen months at the Queen's Theatre.

The season opens at the Ambassadors Theatre, on Monday, Feb. 7, with "Moleskin Joe," by Patrick MacGill, preceded by "The China Orange," by Emil Lock.

Subsequent productions will comprise "Rhoda Fleming," adapted from George Meredith's novel by A. Phillipson; "Mother Eve," a comedy by F. Montagu; "The Best People," a farce by Hugh Dalrymple, preceded by "The Lamp-Post," by Christopher Steele; and an afternoon of little plays by G. N. Clark, E. S. P. Haynes, Dorothy Massingham, Beatrice Haden Tebb, etc.

"Hanky Panky John" for London.

We understand that "Hanky Panky John," a new comedy recently produced in Manchester, is shortly to be staged at the Playhouse. The cast includes Miss Kate Cutler.

"Wanted" by Police.

The Chief Constable of Manchester requests us to state that £10 reward is offered for information which leads to the apprehension of Mark Steven Cartwright, alias George S. Hinton. The arrest is sought on a charge of stealing on Jan. 6, 1921, from the Clarendon Club, Manchester, a wallet containing about £150 in notes. Prior to committing the offence Cartwright was employed as a waiter at the Club, and had been there about two months. Before he took the position he and his wife were on the stage as members of various dramatic companies. In March, 1919, he was playing in "Peggy's Little Flutter."

Glastonbury Festival Players.

Whether the Festivals of British Music-Drama are or are not to continue at Glastonbury remains yet undecided; but in any case the work begun there by Mr. Rutland Boughton will not be allowed entirely to lapse, and arrangements are being made to run a spring tour with works which thus far have proved more than usually successful among the Glastonbury productions. These include "The Immortal Hour," an opera by Rutland Boughton; "Cupid and Death," a 17th century mask; and the choral dance, "Music Comes."

Pantomime Pets.

London playgoers will be flocking to the Kennington Theatre this (Wednesday) afternoon to witness the performance of Pip, Squeak, and little Wilfred (the "Daily Mirror" pets), who have been engaged by Mr. George Shurley to appear at the matinée performance of his successful pantomime, "Dick Whittington." We understand that Mr. Shurley has also invited several hundred of poor children to witness this special performance, and we have no doubt that this will be a red-letter day for the kiddies.

New Glasgow Theatre Postponed.

Sir Alfred Butt, speaking at the annual meeting of the shareholders of the Glasgow Alhambra, Ltd., on Friday, in Glasgow, said he still owned the valuable site at the corner of Waterloo-street and Wellington-street, where he contemplated building a new theatre. If he decided later to proceed with the scheme, which was at present postponed, he would, naturally, redeem his promise and give the shareholders in the Alhambra Company preferential rates to become interested in it.

The Bath Pantomime.

Mr. and Mrs. Arthur Carlton, J.P., and their little daughter have been staying at the Pulteney Hotel, Bath, during the past week. The worthy lessee of the Theatre Royal, writes our local correspondent, must have felt highly delighted at the wonderful business being done by Mr. Fred Clements' pantomime, "Aladdin," and the admirable manner his interests are carried out by his resident manager, Mr. Shelford Walsh.

Pantomime Amenities.

Mr. Carlton Fredricks' pantomime, "Jack and the Beanstalk," has been phenomenally successful at the Theatre Royal, Torquay, and at the farewell performance on Saturday last the crowded house gave a very enthusiastic demonstration. Bouquets and baskets of fruit were presented to Miss Della Fredricks, who has greatly enhanced her already popular reputation by her talented impersonation of the hero, whilst the other principals, Miss Fayde Bond, Miss Joan Carrington, Mr. C. Preston Weir, and others also came in for numerous presentations.

Called upon for a speech, Mr. Carlton Fredricks thanked the patrons for their enthusiastic support, and announced, amid cheers, that he had been entrusted with the production of the pantomime next Christmas for the fifth year in succession, when he hoped to make the acquaintance again of many of those who had made this year's production such an outstanding success. He presented Mr. and Mrs. Arthur Pearse with a case of tea knives and a handsome toilet mirror on behalf of some members of the company as a souvenir of the happy relations that had always existed between the theatre staff and the company.

The Fuller's Circuit.

Miss Laura Guerite and her manager, Mr. M. Craig, left last Saturday per s.s. Osterley to fulfil a long engagement on the Fuller circuit. Miss Bessie Slaughter will sail as soon as her passage is arranged.

Spring Booking for Bath.

The regular spring season commences at the Theatre Royal, Bath, next Monday, when by arrangement with Mr. Arthur Carlton the Bath Operatic Society are precenting Edward Yerman's comic opera, "Merrie England." This attraction will be followed by visits of "Afgar," the Carl Rosa Company, "Chu Chin Chow," "Toto," "The Lilac Domino," "Carnival," and "Daddies." The Bath Operatic Society will wind up the season early in July by giving a revival of "Les Cloches de Corneville," in aid of the Mayor's Hospital Fund, Mr. Carlton having offered the free use of the theatre for this object.

A Touring Manager's Death.

The death took place on the 7th inst. of Mr. Percy Reginald Brown, a well-known actor, whose company toured for some time in "Godfrey Longdon's Wife," "The Vacant Chair," "A Mother's Crucifix," and other plays, in which deceased took the leading parts. He had been laid aside for about six months, and died at his home in Bridlington. Mr. Brown leaves a widow and a son and daughter.

"Sleeping Beauty" at Westcliff.

The New Palace Theatre, Westcliff, was not to be without its pantomime this year. Messrs. F. Leslie Moreton and Guy Heath's "Sleeping Beauty" is putting in a fortnight there, commencing this week. The principals and all concerned work with a will to please the patrons of this comfortable playhouse.

WARRIORS' DAY.

GREAT GATHERING AT DRURY LANE.

Warriors' Day—which is to represent the entertainment world's tribute to ex-Service men—was inaugurated in the grand manner yesterday morning at Drury Lane, the national theatre. The initiation of the "day" took the form of a monster meeting which was packed with members of the entertainment profession. On the gigantic stage were ladies and gentlemen whose names are famous in the profession, but the outstanding figure was H.R.H. the Prince of Wales.

Sir Arthur Pinero, who was in the chair, was brief, contenting himself with an explanation of the object of the gathering. Field-Marshal Haig was devoting his time to the noble cause of helping ex-Service men who had fought but were now in poverty. He was appealing to various sections of the community, and now came to the theatrical profession, whose generosity was almost a proverb. He wanted the entertainment world to give him their aid. A committee had been formed comprising those prominent in the entertainment world in order to further the movement, which should secure warm-hearted support. The proposal was that on March 31, to be Warriors' Day, every place of entertainment should give a matinée performance in aid of Lord Haig's fund. It was understood that such performances would be extra performances for which no one would be entitled to payment. The idea was that the regular work should not be interfered with, but that the matinées should be extra special. In regard to the provinces, however, it was suggested that a single performance might be better in each town, but that, of course, could subsequently be considered.

That day they wanted those present to concentrate on the proposed establishment of the Warriors' Day. It was not to be a matter of charity, but a duty on behalf of those who had served their country in the great war. There was, beyond question, a star cast on the platform to advocate the claims of the ex-Service men.

Admiral Lord Beatty appealed to the gigantic gathering to support the idea promulgated for a special matinée.

Field-Marshal Haig realised that no special effort was necessary to secure the good-natured help of the most good-natured of all people, who during the war had rendered inestimable service in many ways. The profession had been the means of raising much money for many good causes. The Stage could exercise a useful influence in the direction of assisting ex-Service men.

Sir Squire Bancroft, described by the chairman as the Grand Old Man of the Stage, said sixty years ago he ran away from home to become an actor, and had been stage-struck ever since. (Laughter.) In appealing on behalf of ex-Service men they had knocked at the right door. All concerned in the entertainment world would open the door, for they were the most generous people in all the world. They should never forget the awful years they had passed through, and that they owed their daily bread to the British Navy and their hearths and homes to the wonderful Army which preserved the Empire upon which the sun would never set.

Mr. Norman McKinnell spoke on behalf of the Actors' Association, declaring that the call would be responded to by all in the profession. The Association—the trade union of the profession—considered it a sacred privilege to give whole-hearted support to the scheme. (Applause.)

Mr. Terence Cannon gave the support of the National Association of Theatrical Employees to the movement, and mentioned that there were more ex-Service men in the theatrical world than in any other trade. Quite 80 per cent. of the members of his union were ex-Service men, as he was himself. (Cheers.)

Sir R. H. Gillespie spoke of the support which could be relied upon from the variety side of the industry, which was never behindhand when such appeals were made.

Mr. Albert Voyce, of the V.A.F., paid tribute to ex-Service men, and promised all aid towards the Warriors' Day movement.

Mr. William Boosey stood up to support the movement on behalf of the musical profession, which would do its best to crown the campaign with victory.

Mr. Fort Greenwood spoke on behalf of the National Orchestral Association, which represents some three thousand musicians. He threw out the suggestion that those present should use their influence to prevent the importation of foreign musicians.

Mr. F. R. Goodwin appeared for the Cinematograph Exhibitors' Association, and guaranteed picture palace support.

Mr. Gerald du Maurier said he was proud to be an actor and to be asked to help in the movement. They would go through with it. (Applause.)

Mr. George Grossmith said the word "appeal" was really superfluous, and he was convinced that every hall and theatre would be open on the new "day," and "if possible" with a more attractive programme. He would also call for the amateurs who did service during the war to be of service. They could be of prodigious service by arranging shows at those small places where there were no theatres. (Hear, hear.) No potential house of entertainment in the country should be empty on Warriors' Day.

Sir Alfred Butt was convinced that all would make a mighty effort to raise a great fund by the method which that day had been explained. It was up to all to do their bit for the ex-Service men who were in distress. Justice, pity and love should be the guiding words in the new campaign.

The Prince of Wales, who was received with vociferous applause, said it was not only an honour, but also a great pleasure to be given the chance of doing anything which would help on ex-Service men. It was, too, a pleasure to be able to address those entertainment representatives who in peace and war had proved such a valuable asset to the nation and who had more than done their bit. He knew that the entertainment world would uphold its old and most cherished traditions. (Applause.)

A tremendous cheer was given to indicate that the meeting was in cordial sympathy.

The Jumbler's Jaunt.

Andre Charlot rhymes with Monte Carlo, and that is where Andre is "resting" at the moment of writing. Every night a wire is sent to A. C. recording the big "returns" with his vaudeville "Jumble Sale."

ACTORS' ASSOCIATION MATTERS.

AGENDA FOR ANNUAL MEETING.

SECRETARY'S NOTES.

The annual general meeting will be held at the Prince of Wales' Theatre on Sunday, January 30, at 3 o'clock. Doors open 2.30 p.m.

The agenda for the meeting will be as follows:—

1. Secretary to read notice convening meeting.
2. Chairman's opening address and announcement of new Council.
3. Election of scrutineers.
4. Secretary to read annual report.
   Adoption of annual report to be proposed.
   Adoption of annual report to be seconded.
   Adoption of annual report to be discussed.
   Adoption of annual report to be put to the vote.
5. Treasurer to submit financial statement.
   Adoption of financial statement to be proposed.
   Adoption of financial statement to be seconded.
   Adoption of financial statement to be discussed.
   Adoption of financial statement to be put to the vote.
6. Solicitor to read legal report.
   Adoption of legal report to be proposed.
   Adoption of legal report to be seconded.
   Adoption of legal report to be discussed.
   Adoption of legal report to be put to the vote.
7. Secretary to speak on future policy of the Association.
8. Vote of thanks to proprietors of theatre to be proposed.
   Vote of thanks to proprietors of theatre to be seconded.
   Vote of thanks to proprietors of theatre to be put to the vote.
9. Chairman to declare the meeting closed.

Renewals of Membership.

The following particulars on the subject of renewals and new members may be of interest:—

Up to January 13 the total number of members in the 1921 register amounted to 1,477. Of these 506 were Star cards, and 771 Badge cards. 798 are men and 679 are women. It may be noticed that the men have always been in greater numbers than women in the Association, and it might be a good thing if the ladies made a strong effort to exceed the men in numbers during 1921.

Subscription for 1920.

Eighteen death levy stamps are due on the 1920 cards, less any spaces marked off by the office.

Protection Fund.

All members elected previous to July 1 should have six protection stamps (red) in their books; all elected previous to August 1 should have five; all elected previous to September 1 should have four; all elected previous to October 1 should have three; all elected previous to November 1 should have two; and all elected during December should have one.

The 1920 card of membership should be filled with subscription stamps (green), less any spaces marked off by the office.

It is hoped that every member will renew his card of membership in order to give the new Council every opportunity of carrying forward a strong policy.

Bogus Managers.

A fresh list of bogus managers will be published in next week's "Actor."

ALFRED LUGG.
General Secretary.

Friday's Council Meeting.

Minutes of Council meeting, held Jan 14, 1921.—Present: Mr. Norman McKinnel (in the chair), Messrs. Alfred Harding, Cyril Austen-Lee, Clifford Rean, Henry Vibart, Luke Forster, Frank Irish, Frank Denis, Frank Macrae, Ben Webster, Robert Michaelis, Bertram Wallis, Frank Heath-Saunders, J. Scott-Leighton, Alfred Lugg (secretary), Misses Kathleen Magee, Jessica Black, Ada Ferrar, Lisa Coleman, Gladys Ffolliott, Mrs. Saba Raleigh, and Mme. Isabel Beresford.

Minutes of last Council meeting were read and confirmed.

Report of Ways and Means Committee was read, and the subject of the "All Risks" Policy was discussed.

Letters were read from Mr. Sydney Paxton, A. Harding Steerman, Lilian Braithwaite, Dawson Milward, and Herbert Pearson regretting inability to attend the meeting, from Mr. Fred Gresham, Robert Hyde, Industrial Welfare Society, and from Miss Wyatt tendering her resignation on the grounds of health.

The agenda for the annual general meeting was submitted and arranged.

Suggestion Book.

A suggestion was read from several members that the rooms lately occupied by the Agency should be opened for the use of members. Secretary explained that owing to the limited office room these rooms would be required as offices. Chairman replied to this suggestion to this effect.

Secretary reported on "My Sweetheart" Co. and "Will o' the Wisp" Co.

Letters were read from Mr. Robert Lord, Mrs. Alfred Brydone, Mr. Harold Fairey, Actors' Federation of Australasia, National Federation of Provincial Technical Administrative and Supervisory Workers, Guild of Insurance Officials, Eric Malcolm, Percy Clarbour, Theatrical Managers' Association, and Mr. Louis Cassón.

Report of Nominations Committee was read and adopted.

A Sunderland Anniversary.

There was a great sight at the Theatre Royal, Sunderland, on Friday last, when the sixth anniversary of Mr. Albert Sember's connection with that place of entertainment was celebrated.

Drama gave place to a programme of varieties contributed to by the members of the repertoire company in the shape of a sketch specially written for the occasion, entitled "Out 'Em," dealing with a bundle of funny doings in the office of a theatrical agent. Spot 'Em, the agent, was played by Mr. Sember, and the characters revolving around him were presented by Mr. Lennon Meadows, Messrs. E. R. and H. A. Allen, Mr. Roy J. Metcalfe, Mr. Edwin Lawrie, Miss Edith Rutland, Miss Lilian Earle, and Miss Effie Macintosh, and by many well-known local entertainers, embracing comedians, dancers, conjurors, banjoists, and vocalists of either sex.

There were two houses, and at each performance the theatre was packed by the friends and well-wishers of Mr. Sember and his company. At the second performance, Mr. Sember made an appropriate little speech. He thanked the public for the kind patronage he had received during his time at the theatre, which had, he said, extended over a period of 314 consecutive weeks. Both his company and himself had made many friends, and had had pleasant experiences in Sunderland.

During the evening Mr. Richard Thornton, the proprietor of the Royal, paid a visit to the theatre. He is over eighty years of age, and is still as nimble as nineteence, and, according to his own assertion, "in the pink." He renewed the acquaintance of a number of the old friends he made years ago when the Theatre Royal first came into his possession, and was run as a music hall by him, under the management of Mr. Frank Allen.

New Sunderland Enterprise.

Mr. Robert Courtneidge has obtained from the Sunderland Corporation the use of the Victoria Hall, a building of historic memory, for fifteen weeks yearly over a series of three years, with the option of another year at the termination of the arrangement, for the production of stage plays. The amount of rent agreed upon is £900 for each year of fifteen weeks, and before Mr. Courtneidge enters upon his limited tenancy he has agreed to hand over £600 to the Corporation to recoup them for the outlay they will be put to in converting the present platform into a stage. This £600 is, of course, to be taken into consideration as a part discharge of his liabilities, and it will therefore obviate the necessity of any capital expenditure on the part of the Corporation. There is accommodation in the hall for nearly 3,000 people.

Several proprietors of entertainment houses in the town are up against the letting of what they designate a public building, rate-aided, to be run against them without being subject to the liabilities which they have to meet.

It is a fact worth mentioning, writes our local correspondent, that the Victoria Hall, before it came into the possession of the Corporation, was the property of a company of which the principal shareholders were Quakers, and the manager one of that fraternity, the late Mr. Frederick Taylor, who although bitterly opposed to anything of a frivolous character personally, was alive to the fact that the hall was built to make money for the shareholders. Jolly Nash, Vance and his company, Harry Clifton, Harry Liston, and later Chevalier, have all appeared at the Victoria Hall, which has also from time to time been used by combinations that could not find a home in any other existing house at the time of their heyday.

Perhaps the most noted of all the early entertainers of modern times who did great business there was Professor Anderson, the Wizard of the North, whose show was one of the best of its kind on the road in those days.

Opera at Liverpool.

The Kelly-O'Mara grand opera season at the Shakespeare Theatre, Liverpool, is proving by far the most successful of any season hitherto undertaken by Mr. W. W. Kelly in the way of grand opera at popular prices. The advance booking is of extraordinary dimensions, and there are inquiries to book seats for weeks ahead—in fact, long before the programme for the weeks concerned are known.

Brighton "Tom-Tits'" Dinner.

A branch of the above Society, which is largely composed of members of the theatrical profession, has just been established at Brighton, with Mr. Eli Bereus as High Prebendary, Mr. Jimmy Sale (the well-known musical director) second Prebendary, Mr. Walter Edlin (brother to Tubby Edlin of revue fame) Master of Ceremonies, Mr. William Moore chief steward, Mr. Dick Preston proposer of initiates, and Mr. George Abrahamson (manager of the Lotus Club) head caterer. The inaugural dinner was held at the Lotus Club.

Apollonian Arrangements.

Mr. Clarence Hurst, who is continuing "Where the Rainbow Ends" as his matinée attraction at the Apollo with "French Leave" in the evenings, is now fixing up three tours for the latter success. In one of these John Le Hay will be the chief comedian. Mr. Le Hay will play the Brigadier-General, so finely enacted by M. R. Morand, who is generally called "Jack" because he was christened Marcellus!

The Plymouth Pantomime.

In "The Era's" notice of the reproduction of the Drury-lane pantomime, "Babes in the Wood," at the Theatre Royal, Plymouth, it was stated that the Royal pantomime is always regarded as much more than a Plymouth event, and in the pre-war days of excursion trains people came from all parts of Devon and Cornwall to see it. That experience is being repeated at the present time, though the mode of travel has altered. Motor char-a-bancs are being run from Falmouth (70 miles distant), Truro, Redruth, St. Austell, Newquay, Bodmin, and Liskeard, in Cornwall; and Torquay, Newton Abbot, Paignton, and Totnes, in Devon. Similar arrangements are being made for other towns

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PLYMOUTH PANTOMIME PROSPERITY.

A CHAT WITH MR. J. M. GLOVER.

The phenomenal figures which have been published of the takings of "The Babes in the Wood" at the Theatre Royal, Plymouth, during this, the tenth year, of Mr. Glover's régime, has induced us to seek an interview with the Drury Lane-cum-Devonian director as to the reason for this wonderful improvement in a pantomime season which was generally supposed to be on the "slump."

"You must know," said Mr. Glover, "that owing to my serious Drury Lane activities, I am not a very idle person about Christmas time, and thus I have to sub-let the pantomime and leave the rest to the gods—not seeing my own 'spectacle' till fully three weeks after it is produced—with the result that I am generally powerless. If it is a success I am pleased to let it go at that; if it is a failure I lose my harvest and cannot interfere. I have had very good luck with my producers, and they have always met me in every way, but times out of number I have had a beautiful story written, a good libretto delivered, only to find not one word of it spoken, and the general reply, 'We thought it better to work it up our way,' which means—the old joke, the old 'gag,' and the 'old' story.

"One of my biggest successes some years ago ran for six weeks, and the following week I had the first visit of 'Peter Pan.' When I got to the box-office on the Monday morning I found seven hundred pounds advance booking for 'Peter Pan,' and here had I been bluffing myself that I had given them for six weeks a children's pantomime, so I opined that there was something that I had missed, something mothers really wanted for their children.

"This season I took the bull by the horns early in the year. I arranged with Mr. Cruickshanks, of Edinboro'—who had bought last year's Drury Lane production—to send me the whole thing, lock, stock, and barrel, to Plymouth—the carriage in and out of Plymouth alone is £167 each way; there are twenty-seven tons of 'material.' I was fortunate to enlist the attention of Mr. Ivan Campbell, and he retained his 'Buzz-Buzz' company, hardly one of whom, I should imagine, had ever played in pantomime before, and the result is that we are taking three to four hundred pounds a week more than we have ever taken in the history of the theatre. Sixteen hundred is our average. At the moment the advance booking is bigger than it has ever been for the entire season, and Mr. Campbell has had to cancel a big 'Buzz Buzz' date so as to work out my option.

"How has it all come about? Well, the libretto was written, the whole thing was seriously worked out on a definite architect's plan. The artists were all given their parts. They were told—subject to any ideas they might have—that they had to speak the story; the story is adhered to, and the result is one of the biggest achievements in the history of local amusements. Everybody turned up at rehearsal with some idea as to what they were going to do. The speciality comedian, good as he is in the music hall, never likes to 'try-out' the new goods in a pantomime. He is afraid that it might discount him with his agents or his variety dates, and he seeks to get home 'on his own,' irrespective of story, tradition, sequence, probability, or management.

"I am not the first manager who has tried a pantomime which sticks to the story. But in the up-to-dating of this book which Mr. Campbell has done so deftly, he left and provided many chances of humour. Nobody has complained of their part, and all are satisfied.

"Of course, I know there will be a lot of negative criticism for a policy like this, but those who insist that a medley of variety turns is the only 'ultima thule' of the Christmas annual must remember 'Peter Pan,' 'Alice in Wonderland,' 'Blue Bell in Fairy Land,' 'Where the Rainbow Ends,' all of which have been alive and kicking in their original dress for twenty years.

"The music, too, must undergo some change. This has sadly deteriorated in the last ten or fifteen years. In the olden days, when Alfred Cellier, Johnny Crook, Freddy Stanislaus, and many other great pantomime writers, had to do their Christmas score, there was a sense of delicacy and contrast in the music. Now the existence of the printed orchestration gives a noisy sameness to all the numbers, and the public have their ears satiated with an eternal din of cacophonous cornet and belching trombone, what time the gentleman in the fire-iron department wracks your tympanum with his hideous kitchen noises. I, too, have moments of noise, as everyone knows, but I always—often importing other people's music for the purpose—have my moments of delicacy and contrast for the sake of effect.

"My views," concluded Mr. Glover, "may not be popular, but—and this with a wink in his eye—I am new to this business."

THE OLD VIC.

"JULIUS CÆSAR."

Mr. Robert Atkins, the producer at the Old Vic., does not often act in the plays he stages, and this made his appearance as Cassius in "Julius Cæsar" on Monday night the more interesting. It was a strongly conceived piece of work—a Cassius who well-nigh scowled and bullied his accomplices into action. A very thoughtful Brutus was given by Mr. Rupert Harvey, who made a quiet, distinctive figure in the part. In many ways the best performance was Mr. Ernest Milton's Mark Antony, a very rich, subtly rendered piece of acting. The oration was extremely well rendered, and in this he was helped by a very well managed and responsible rabble. Mr. Neil Curtis was excellent in a sinister interpretation of Casca, and Mr. Wilfrid Walter did well as Cinna, the poet, and earlier as the Soothsayer. The women's parts were ably portrayed by Miss Florence Saunders, as Portia, and Miss Mary Sumner as Calpurnia, and some clever pieces of acting were given by Mr. J. Smith Wright, Mr. Austin Trevor, Mr. Maxwell Wray, Mr. Allan Watts, and the other capable members of the Old Vic. Company.

LONDON'S GR AND GUIGNOL

"THE SHORTEST STORY OF ALL."

An Episode, by George E. Morrison, Produced at the Little Theatre on Monday, Jan. 17.

A Father ..... Mr. Stockwell Hawkins
A Daughter .... Miss Elizabeth Arkell

The keynote of Mr. Morrison's episode that has been added to the Grand Guignol programme is sounded in the line that brings down the curtain. It runs thus: "There was once a daddy who lost his little girl . . . and then he was alone *—." The scene is that of a death-bed of an only child, an eight-year-old girl. That in itself is surely a tragic enough situation, but the father's life has been darkened by another tragedy: his wife, too, is dead—dead in the sense that she has left him with another man—his friend. The child, in her last fleeting breaths, asks for a story, and in a broken voice he begins to tell her of Cinderella. She stops him, knowing that the end is very near, and that the story would be "too long." So he tells her as she passes away "the shortest story of all."

The episode lasts about seven minutes, but it is seven minutes of poignancy. The author sets out to play upon the natural and paternal instinct—and succeeds. The two parts were played to perfection by Mr. Stockwell Hawkins and Miss Elizabeth Arkell.

"The Person Unknown."

Drama, in One Act, by H. F. Maltby.

Daisy ..... Miss Sybil Thorndike
Mary ..... Miss Dorothy Minto
Tom ..... Mr. Russell Thorndike
The Charwoman .. Miss Minnie Rayner
The Person Unknown..Mr. Lewis Casson

The other new play that is now introduced represents, we understand, Mr. Maltby's first venture into the realms of melodrama, and is noteworthy for some particularly brilliant dialogue, as well as being the means of providing one of the big thrills of the evening. The scene is laid in a young actress's flat at 4.30 a.m., whither she, accompanied by another young lady "from the 'alls" and a male companion, adjourn after a fancy dress ball. There is a slight disarrangement of the furniture, which she attributes to her "char," but when her visitors have gone she discovers she is harbouring unawares another—a maimed, half-demented ex-soldier. In the early years of the war she had achieved some notoriety from singing a famous recruiting song and rewarding her recruits with a good-luck kiss. "We shall love you—hug you kiss you, when you come back again," ran the refrain, and the intruder had come to hold her to her promise. A struggle ensues, and then as the light of early dawn creeps through the window the bandage falls off this poor creature's maimed face. She drops dead with fright, to be discovered by her "char," arriving with dust-pan and broom, as the day breaks.

In the rôle of the girl Miss Sybil Thorndike scored yet another triumph, evincing a sense of true comedy as the vulgar, spoilt demi-mondaine, and soaring to dramatic heights at the climax. Excellent fun, too, was provided by Miss Dorothy Minto and Mr. Russell Thorndike, whilst Mr. Lewis Casson made a gruesome figure in the grim half-light. There was an enthusiastic reception and calls for the author on the fall of the curtain.

"A NEW TWELFTH NIGHT."

A very delightful evening was provided in the large hall of the Girls' Institute in Alfred Place, Tottenham Court-road, on Friday, when a company under the direction of Mr. Sivori Levey presented, on a draped stage, a "Homely and intimate performance of an entirely new study of 'Twelfth Night.'" "Entirely new study" is possibly a somewhat extravagant and flattering description of the production—"homely and intimate" being much more accurate — but the venture was, undoubtedly, a success. The wealth of original notes on the eight-page programme gave evidence that Mr. Levey, in addition to being many other things, is no mean commentator of Shakespeare. The players were certainly handicapped by lack of space, but the ingenious stage-management which enabled the comedy to be played from beginning to end without any interval whatever was extremely well worked out. The acting on Friday last was remarkably good. Although Mr. Paget Bowman was head and shoulders above the rest with his splendid performance of Malvolio, many of the other parts were extremely well played. Mr. Bowman was too strong and Mephistophelian to be altogether satisfactory—we prefer a lighter and more fantastic Malvolio—but, apart from that, he proved himself a really fine and obviously experienced actor. Mr. J Stuart Bull was a ripe and fruity Sir Toby, Mr. E. E. Pease gave an exceedingly clever study of Sir Andrew, Mr. W. D. Carey was a very joyful Lovel (with many songs), and Mr. Ewart Wheeler was always an admirable Fabian. The "oddities or antics" (as Mr. Levey calls them) were completed by Miss May Carey, who, with her performance of Maria, was well up to the high standard set by her companions. The other roles were all capably sustained: Miss Violet E. Kilsting was the Olivia, Miss Elsie Thomas the Viola, Mr. Charles F. Barrett the Duke, Mr. T. Freckleton the Sea Captain, and Mr. George Nixon the Sebastian. The performance was obviously thoroughly appreciated by the crowded audience, which must have been very gratifying to Mr. Levey, particularly in view of the very considerable amount of time and labour that he must have expended on the production.

Spring Engagements at Oxford.

The list of spring bookings arranged by Mr. Stanley C. Dorrill, the enterprising manager of the New Theatre, is comprehensive and of the usual high standard. They include Mr. Frank Forbes-Robertson in "The Passing of the Third Floor Back," Mr. Fred Terry and Miss Violet Farebrother in "Henry of Navarre," and the D'Oyly Carte Company for a fortnight's visit in repertoire. On Feb. 8 the O.U.D.S. produce "Antony and Cleopatra," then follow Cecil Barth's company in "The Private Secretary," Miss Phyllis Neilson-Terry with "Trilby," and Mr. Frederick Harrison's production of "Mary Rose." The other items comprise the Frederick G. Lloyd Light Opera Company, Mr. Harold V. Neilson's Shakespearean company, including Sir Frank Benson and Miss Esme Biddle; E. Taylor Platt and Edmund Gwenn's company in "Three Wise Fools."

A SCOTTISH ABBEY THEATRE.

NEW TRIPLE BILL.

Under the auspices of the St. Andrew Society (Glasgow) another attempt is being made to establish a purely Scottish Theatre, on the lines of the Irish venture, and a successful start was made on Thursday, when three new plays were produced in the Royal Institute Hall, Glasgow. The producers call themselves the Scottish National Players, and it is their intention to continue the production of Scottish plays month by month if the scheme receives adequate support from playgoers. The first of the plays selected for the opening performances was an historical episode by C. Stewart Black entitled

"CHATELARD."

Mary Seton ..... A. Hall Watson
Mary, Queen of Scots..Grace MacChlery
Mary Beatoun ..... Maybeth Burges
Châtelard ..... G. Paterson Whyte
Lord James Stewart .... R. B. Wharrie
Man-at-Arms ..... James Anderson

The period of the play is 1563, and it records an early love-affair of Mary Queen of Scots. The scene is an ante-chamber to the Queen's bedroom, where she and her two ladies-in-waiting indulge in some playful banter about lovers. When the ladies retire, Châtelard is heard singing and playing the lute outside the window, and soon forces his way into the Queen's presence. The Queen is righteously indignant at this liberty, but under the poetic eloquence of the lover she melts enough to allow him a fond embrace before they are disturbed by the arrival of Lord Stewart. Châtelard hides behind a curtain, is discovered there by Stewart, is repudiated by Queen Mary, and ordered to be taken out to the courtyard and shot. A few moments later a shot is heard, and with a low moan the Queen sinks to her knees. The play is written throughout in English, with only an occasional Scotch word, and the love-making scene is particularly well expressed. Its one fault is that the audience are not allowed time to realise the mental agony suffered by Queen Mary in having to choose between the endangering of her own reputation and the ruthless sacrifice of her hapless poet-lover. The acting was especially good, in the parts of Châtelard, Stewart, and the Queen.

The second play was a character comedy in two scenes, from the story of the same title, by Joseph Laing Waugh (adaptation by "Euchan"), entitled

"CUTE McCHEYNE."

The Rev. David Crosbie
R. Watson Trenwith
Janet Armstrong.....Mrs. John Miller
Matthew Hird ..... David Graham
John McCheyne..Andrew MacNaughton
James Mouncey ..... A. Buchanan

This proved to be a conventional study of the petty jealousies and ill-feeling of a small village, and the Lowland Scots dialect of all the characters, except the minister, emphasised the humour of the dialogue. Throughout the two scenes, which take place in the study of the Manse at Shinnell, the Rev. David Crosbie acts as guide, philosopher and friend to all, and it is amusingly shown how quickly he detects the underlying motive of "cute" McCheyne's sudden conversion from the cantankerous spoil-sport of the village to the unfamiliar rôle of universal friend, on hearing that his dearest enemy and business rival has been left a huge fortune by a brother in America. When the curtain rises the minister is busy preparing his first anniversary sermon, but before the end of the play he realises that he had been "unduly optimistic," that envy and all uncharitableness have not disappeared after a year of his teaching, and so we leave him searching for a more suitable text.

The concluding play was by John Brandane and A. W. Yuill, and was entitled

"GLENFORSA."

Anna MacDougall ..... Elliot Mason
MacDougall of Oskamull
J. Ronald Young
MacKinnon of Glenforsa
R. B. Wharrie
Elspeth Cameron .. Catherine Fletcher

This proved to be the treat of the evening. The period is some years after the Jacobite rising of 1745, a time when the young Highland lairds still played high and drank deep. The scene is the salle at Oskamull, Eilean Aros, in the Inner Hebrides. The theme is the familiar one of the love of two men for the same woman, but the authors have imbued it with an atmosphere that gives it a subtle charm. The beautiful idioms of the Gaelic language are introduced into the dialogue, which is given by all the characters with a clear and tuneful Highland accent, and adds greatly to the poetic imagery of the story. The two chieftains gamble for their estates bit by bit, and then for their lady-love; fight a duel over the latter, and a generous act of courtesy by the winner of the sword-play leads to an equally generous deed on the part of the winner at dice, and the curtain falls on a scene of reconciliation. The acting of all four parts was worthy of the play.

The audience naturally was more than friendly all through the evening, applause was generous, the author of "Cute McCheyne" was called and bowed his thanks, and altogether the new movement received a very hearty send-off, and one that should spur them on to more ambitious efforts. A picturesque note was struck by the garb of the lady attendants, who wore tabards with the silver cross of St. Andrew on its heraldic blue ground, and a troop of kilted Boy Scouts assisted as ushers.

The music provided throughout was in harmony with the spirit of the evening, and included A. C. Mackenzie's overture to "The Little Minister," two items from J. H. Foulds' "Keltic Suite," and Mendelssohn's overture, "Fingal's Cave."

The British Convention of Music Industries will hold their annual conference at Ramsgate in May.

Amongst the first night audience at "The Betrothal" at the Gaiety was to be seen Mr. James K. Hackett, the American actor-manager, who presented us with our best "Macbeth" of modern times. It is interesting to note that it was "J. K." who originally bought both the English and American rights of "The Blue Bird" long before its production in Moscow, and this purchase was made largely on the attraction of the line: "There are no dead."

"THE KINGDOM, THE POWER AND THE GLORY."

A Morality, in Three Scenes, by Hamilton Fyfe, Produced by the Play Actors, at the Comedy Theatre, on Sunday, Jan. 16.

SCENE I.—THE KINGDOM.

Queen Constance of Iluria
Ethel Griffiths
The Emperor Karl of Necogdaria
Bruce Winston
King Frederick of Finmark
Julius Knight
King Henry of Wengeland
H. K. Ayliff
King Sigismund of Selsen
Claude Allister
Queen Anastasia of Finmark
Adah Barton
Queen Elizabeth of Wengeland
Lucy Wilson
Queen Charlotte of Selsen
Sylvia Young
Prince George of Necogdaria
Louis Goodrich
Prince Maurice of Wengeland
James Dale
Princess Ernestine of Iluria
Violet Graham
Count Sicairie Halliwell Hobbes
Baron Unthank D. Lewin Mannering
Colonel Walter J. Fisher White
Brack Lauderdale Maitland
A Servant ..... Talbot Homewood
Another Servant ..... Tristan Rawson
Princess George of Necogdaria
Joan Vivian-Rees
Baroness Irma Weddingen
Frances Wetherall
Mrs. Arn (a housekeeper)
Winifred Mayo
Anna Laura Wallis Mills
Rosa Cicely Goode
A Picture-Hanger ... George Skillan
A Floor-Polisher ..... Henry Oscar

Mr. Hamilton Fyfe's "Morality" was published some time ago in the series of plays issued for use in a People's Theatre. It is clear from the first that Mr. Fyfe has little sympathy with "The Kingdom." The dozen or so crowned heads, their queens and heirs gathered together at the Palace of Queen Constance of Iluria are a pretty weak set of individuals. One or two of them, however, know clearly what they want. The old Queen's desire, for instance, is to hold the family together, and even she is ruled by fear of her Prime Minister. Youth and localism are personified in Prince Maurice, and the Divine Right in King Frederick. The power of the statesman is more forcibly shown in the second act, which is laid ten years later in the Ministry of Foreign Affairs for Necogdaria. This is a good scene. The world is on the verge of war, and the statesmen of the two principal countries concerned could have prevented the catastrophe if the military parties had not precipitated events by premature mobilisation. The King is merely an imbecile, and the son, the Crown Prince, a war maniac of the worst type. The Foreign Minister proves powerless against the intrigues of the war party, and dies (we assume) on the news of the outbreak of hostilities.

The last scene—"The Glory"—is a somewhat laboured piece of irony when the remnants of the crowned heads meet again after 20 years to do homage to the old general, now Prince Walter, with innumerable titles and Orders. The old man has become feeble-minded, and his only concern is for rabbit pie for his lunch. The author shows an equal contempt for the labour leader, who, from a fire-eating agitator in the first act, has become the fawning, ambitious President of the new Republic of Iluria. He indicates the new outcry for armaments, and the only relief to the situation is the character of King Maurice, the young Idealist of the first act, who married for love rather than diplomacy.

Mr. J. Fisher White is to be congratulated upon the clever production of a very difficult play, and the cast upon some clever acting. Among the best individual performances were those given by Mr. Halliwell Hobbes and Mr. Lewin Mannering as the two principal statesmen. They were both convincing. Mr. Fisher White was excellent as the spruce, splendid young Colonel in the first act, the intriguing War Minister in the second, and finally the old feeble-minded Prince. It was a magnificent series of studies from a master hand. Among the Kings and Emperors there were convincing little vignettes of character from Mr. Bruce Winston, Mr. Julius Knight, Miss Ethel Griffiths, Mr. Claude Allister, Mr. Louis Goodrich, Miss Adah Barton, Miss Lucy Wilson, Miss Sylvia Young, and Mr. H. K. Ayliff. Mr. James Dale and Miss Violet Graham were agreeable as Prince Maurice and Princess Ernestine in what might be called the love-interest of the piece. Good work was also given by Mr. Lauderdale Maitland as the Labour Leader, Miss Winifred Mayo, as the very kindly Housekeeper, in the last scene, and by Miss Joan Vivian-Rees, Mr. Talbot Homewood, Mr. Henry Oscar, and Mr. George Skillen in smaller parts.

THE WARWICK REPERTORY.

The Warwick Repertory Company which won such a splendid reputation during the war for their work amongst the troops, gave an excellent performance of Douglas Murray's comedy, "Uncle Ned," at the King George's Hall, Y.M.C.A., Tottenham Court-road, on Saturday evening. It is a play abounding in good lines, and the little company played it for all it was worth to the accompaniment of laughter and applause from a packed house. It is a tax on one's credulity that anyone could perform the miracle of turning the hard money-making machine of a man as the despotic millionaire Sir Robert Graham was, into a human being, but Mr. Grant Molene's performance was a most convincing one. He played the young brother with a delightfully youthful and romantic charm, and an almost Ainleyan aplomb. He was well supported by a capable company: Mr. J. D. Brayshaw as the unlovable plutocrat; Miss Eva Manley and Miss Phyllis Samuel as his two daughters could not have been better. Miss Ethel Samuel portrayed the patient secretary a trifle heavily at first, but improved considerably in the last two acts, when she won the hearts of the audience, as she had that of Uncle Ned many years ago. Of the smaller parts Mr. Arthur Maurice's cameo of the aged family retainer was an admirable piece of work.

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Rheumatism and Gout,
Nervous Complaints,
Poor Physique,
Insomnia, &c., &c.

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THE REALM OF MUSIC.

THE MUSICAL DIRECTOR.

ORCHESTRAL NOTES AND NEWS.

IN THE CONDUCTOR'S CHAIR.

MR. ALBERT W. KETELBEY.

During pantomime time this year, the familiar figure of "Jimmy" Glover is absent from the conductor's seat at Drury Lane, and his place is filled temporarily by another chef d'orchestre, who has made a name at other West End theatres.

Mr. Ketèlbey is such a young-looking, alert man that it is difficult to imagine that his musical work goes back as far as it

[Photo., Leroi Studios

MR. ALBERT KETELBEY.

does, but it is, nevertheless, a fact that he was the last conductor at the old Opera Comique, which was removed from the face of the earth twenty years ago.

Born in Birmingham, young Albert started his music very early. He was not quite an infant prodigy, but very nearly. He studied music in Birmingham under two masters—the late Dr. H. Gaul and Dr. Herbert Waring, and at the immature age of 13 came to London to try his fortunes in the great metropolis. He had won the Trinity College Queen Victoria Scholarship for composition, tenable for three years, and was re-elected after competition to a further term of three years. During the six years' tenure of this scholarship he trained and tested all his talents, by studying the piano, organ, French horn, 'cello, and composition, besides French, German, and Italian. These studies must have filled out a large part of the six years, but still he found time for more. He composed and performed publicly many important works, including "Caprice for Piano and Orchestra," "Concertstuck for Piano and Orchestra," "Overture for Orchestra," "Suite for Orchestra," "String Quartette," "Quintette for Wood-wind and Piano" (which gained the Sir Michael Costa prize of ten guineas and gold medal), and many smaller piano pieces and songs, which were published while he was yet a student.

Mr. Ketèlbey made his bow as solo pianist at the Prince's Hall, also at Queen's Hall, and at many important provincial towns. For four years he held the post of organist at St. John's Church, Wimbledon, during which time he composed much church music, including a prize anthem, and he also gained a prize for an intermezzo for orchestra. To give full scope to his great range, Mr. Ketèlbey resigned the post of organist, and was appointed conductor for a theatrical company, in which field he was again successful, so much so that he was appointed to compose and conduct the music for a musical comedy at the Opera Comique in the Strand. He had by this time reached the mature age of 22, and was at the time the youngest theatrical conductor in London. For five years he conducted in London and the provinces, and then accepted an offer from Messrs. Chappell and Co., New Bond-street, the well-known publishers, to become their musical editor.

As conductor—after leaving the Opera Comique—he has controlled the orchestras at the Adelphi, the Playhouse, and in December last concluded five years' engagement as musical director for André Charlot at the following theatres:—Prince of Wales, Comedy, and Vaudeville. In his present position as deputy for Mr. J. M. Glover, Mr. Ketèlbey directs the performance of Landon Ronald's music to "The Garden of Allah," with much zest. Mr. Ketèlbey holds also several appointments in addition to those already enumerated, as, for instance, musical editor and reviser for several of the large firms of music publishers, and is an examiner for Trinity College of Music.

Among his best-known compositions may be mentioned a song which won the "Evening News" £100 prize (open to all competitors), entitled "My Heart Still Clings to You," "The Phantom Melody" (£50 prize piece for the late Van Biene, the celebrated actor 'cellist), "I Call You from the Shadows," "My Heart A-dream," "Keep Your Toys, Laddie Boy,"—for which, as in other cases, he was his own lyrist, and a descriptive orchestral piece entitled "In a Monastery Garden." He also composed "Fairy Butterfly," with which Miss Florence Smithson recently made so great a success in the Drury Lane pantomime. He is at present engaged on the orchestration of a new intermezzo-scene "In a Persian Market," published by Messrs. Bosworth and Co., who have recently published several other compositions by Mr. Ketèlbey, for which a huge success is predicted.

Margate Municipal Orchestra.

Mr. Bainbridge Robinson has been re-appointed musical director of the Margate Musicipal Orchestra, at the alternative salary of £600 for six months (summer season) or £750 per annum, with a complimentary concert in either case. The terms are £100 in excess of last year, and the Council, in making the appointment, voiced their appreciation of Mr. Robinson's services last year, the hope being expressed that he would be able to create for Margate an all-the-year-round season similar to that at Bournemouth.

CONCERTS OF THE WEEK.

CENTRAL HALL POPULARS.

Truly the Central Hall Saturday "Pops." are popular! Last week's was the two-hundred-and-sixty-eighth, and the audience was bigger than ever. Miss Mary Hilliard headed the list of artists. Miss Hilliard's soprano has sweetness as well as power. She has besides, considerable variety of style, being versatile enough to be able to do justice to such widely different things as Oliver's semi-religious "Yonder" and the two quaint child-songs which she gave in response to a "double encore." Miss Gladys Harris, a contralto, also made a big success—due at least as much to her command of dramatic expression as to the sympathetic quality of her voice. Mr. Barrington Hooper, whose tenor tones always fall gratefully on the ear; and Mr. Clay Thomas, of the resonant baritone, completed the quartette of singers. On the instrumental side of things there was the playing of Miss Gwendolen Teagle, a clever violinist, whose solos, including De Beriot's showy "Fantasia," were as much enjoyed as anything on the programme. Mr. J. A. Meale, of course, had to give his usual trio of organ solos—the Central Hall-ites never let him off with less; and Mr. Leo Livens played several pianoforte pieces very delightfully. As to the necessary leaven of humour, that was supplied by Mr. George Blackmore and Mr. Morland Hay. Mr. Blackmore, a comedian of the drolly doleful, or the dolefully droll type, made the audience roar in the first part of the evening; and Mr. Hay made them roar in the second—with a recital, at the piano, of all the fearful and wonderful things that are to happen to those who are left of us in 1930.

THE IRISH CLUB.

Miss Annie Covley made a successful début at the Irish Club concert on Sunday evening. The possessor of a contralto voice of sympathetic quality, she was admirably suited in her two songs, "Friend of Mine" and "Angus Macdonald." Another newcomer was Miss Margaret Philo, whose sweet rendering of "Short Cut" and "Green Ribbons," gained her hearty applause. Mr. Harry Marton's excerpts from Rubenstein, Offenbach, Saint-Saens and Wagner on the English concertina, were enthusiastically received, as was Mr. Jerome Murphy's artistic rendering of four Irish folk-songs. Mr. John Keating was in fine form, his virile rendering of "The Donovans" gaining him a double encore. Mr. Charles Hawthorne's fine baritone voice gave distinction to his rendering of "Devonshire Cream and Cider," Mr. Albert Charles in an original monologue, "The Battle of Self Ridge," tickled the audience immensely, and Mr. Fred Ross gave "The Actor's Dream" and "The Policeman's Concert," with a subtle humour that was contagious. Mr. Alan Johnstone, Arthur Mortimer, Sidney Creasy, Michel Malony, Miss Marie Studley, and Linda Jeffreys also contributed to the success of the evening. Mr. Stanley Winter again proved an exemplary accompanist.

A NEW MALE SOPRANO.

Among the many interesting items figuring at last Sunday's smoking concert at the Veterans' Club, one artist deserves special consideration, both for the excellence of his work and for the romantic circumstances which surround his appearance on the concert platform. This is Mr. William Brennan, a phenomenal male soprano. As a lad, Mr. Brennan was a member of that popular combination, "Park's Eton Boys." Since then, except for a few appearances, at one of which he won a prize in the "Evening News" Ballad Competition, Mr. Brennan has been contentedly following his occupation as a railway worker. Yielding, however, to the outside pressure of musical connoisseurs who have realised the value of that rarity, an adult male soprano, Mr. Brennan has been induced to appear on the concert platform. Judging from his performance on Sunday, Mr. Brennan is going to be a big success. His voice is of commendable purity and exceptional power, attributes which were well set-off in those two popular ballads, "For You Alone" and "City of Laughter, City of Tears." Hearty applause followed his work.

Other artists to appear with success were Miss Lilla Wilkins (soprano), Miss Irene Hicks (contralto), Miss Millicent Bence (soprano), Miss Lilian Marshall (soprano), Mr. Norman Ingall (bass), Mr. Doran Morris (bass), Mr. Godfrey Cons (baritone), Mr. Gordon Hamilton (tenor), Mr. Allan Bennett (humorist), Mr. Charles Henry (entertainer), and Mr. Billy Dee (humorist). Miss E. Wilton Davis was the expert accompaniste.

STUDIO CLUB.

The weekly Cabaret Night at this cosy little club still offers many and varied attractions to members and visitors alike. Last Thursday-week, for instance, a recital was given by the masked mystery violinist, whose playing at the Aldwych Theatre recently collected such a substantial sum for the unemployed. Mr. Paul Belinfante—for the mystery man's identity has since been disclosed—delighted a large audience with his excellent work. The same eulogy can be applied to the several artists who, under the direction of Mr. Eric Bridgeman, were responsible for last Thursday's entertainment. Some interesting evenings are, moreover, promised for the future.

SUNDAY SMOKING CONCERTS.

It has been an open secret for some time that the small admission fee charged for the Sunday Smokers at the Æolian Hall was barely sufficient to cover expenses, and it will not therefore come altogether as a surprise to hear that the series terminated on Sunday. These concerts were originally promoted with the idea of providing amusement for members of H.M. Forces during the war, and to that extent therefore their mission has been accomplished. However, their departure will create a deep loss among the large section of the public who have paid a regular weekly visit to New Bond-street.

A fine programme had been arranged on Sunday for the final concert, which also sychronised with the departure from town of Mr. Frank Armstrong, who has proved so excellent an hon. manager. An outstanding feature of the evening was the performance of Tschaikovsky's B Flat Minor Concerto for Piano and Orchestra, the solo part being exquisitely played by Miss Ade'a Hamaton, whilst Mr. Frank Armstrong supplied the orchestral part on the organ with his customary dexterity. Other well-known artists to give unsparingly of their best were Mr. Thornley Dodge, the humourist; Mr. Brook Flowers, the silver hand-bell soloist; Mr. Leon Berkeley (M.I.M.C.), with a little preternatural wizardry; Mr. Patrick Byrne, baritone; Miss Kathleen Destournel, the soprano; and Miss Phyllis Allan, the violiniste. Miss Elsie Richards accompanied with rare sympathy. The final item was the closing scene from the "Gotterdammerung," an appropriate choice, superbly rendered by Mr. Frank Armstrong, who prefaced it with a little speech, in which he bade au revoir to his many admirers.

INTERNATIONAL CELEBRITY CONCERTS.

The Dome, Brighton, held an enormously enthusiastic audience on Saturday night for the International Celebrity Concert, a series of which are being held monthly in the town. Some brilliant stars of the operatic world appeared, and the programme was one of great interest and beauty. Miss Rosina Buckman, the well-known prima donna, sang wonderfully. She gave Mme. Butterfly's song from that celebrated opera in dramatic and arresting fashion, and followed with a New Zealand Maori song for her first encore. Again being recalled, she sang "Comin' Thro' the Rye," to the delight of everybody. Miss Edna Thornton, who was also in beautiful voice, gave a perfect rendering of the recit. and aria of Verdi's "O Don Fatale" from Don Carlos, and for her recall number, pleased her audience immensely with a little ballad, "When the House is Asleep."

M. Jean Vallier made a great impression with his splendid representation of "The Toreador's Song," Carmen, Prologue from "Pagliacci," "Le Veau d'or" ("Faust"), and others, and was treated to a great reception; while Mr. Maurice D'Oisly scored a triumph, his clear and easy vocalisation being listened to in pin-drop silence in Ponchielli's aria "Cielo! Mar!" this being followed with "Drink To Me Only With Thine Eyes" with exquisite delivery and emphasis. M. Beatza, the remarkable young Serbian violinist, played divine music, his delicate touch being phenomenal, and at times he infused an entirely new delicacy into well-known works. He received a flattering ovation. Amongst his contributions were Paganini's Concerto for violin, "Chant d'Amaür" (Sak), "Perpetuum Mobile" (Ries), "Zigeunerweisen" (Sarasate), and many recall numbers.

One of the most beautiful items of a successful evening was the aria "Softly Wakes My Heart" (Samson and Delilah), given in soulful entonation by Mme. Edna Thornton, and the concert closed with some finely rendered duets by Miss Rosina Buckman and Mr. Maurice D'Oisly, and a quartette by the four vocalists.

COLOMBO AT THE CRITERION.

One of the tragic romances of the war is epitomised in the life of Emlio Colombo, the violinist, who is delighting the habitués of the Criterion with his own orchestra in the restaurant, and with his violin solos in the Italian roof gardens.

Colombo, who holds the gold medal of the Brussels Conservatoire, was, before the war, violinist to the Russian Court, and the great attraction of the Astoria Hotel at Petrograd. When the Revolution came, Colombo sought refuge in flight, and literally played his way from the Russian Capital through Siberia, Japan, the

EMILIO COLOMBO.

Straits Settlements, and other far-off lands, winning laurels everywhere for his playing. Colombo eventually reached London by way of Canada, and soon obtained an engagement at the Criterion, where, as we have hinted, his success is of the most gratifying character.

Colombo has a repertoire of over 200 solos from masters both classic and modern. Unfortunately, in addition to losing a large fortune, he was obliged to leave behind him in Petrograd the bulk of his music, but he kept a scarf pin, given to him by the Czar when he played at his Palace at Tsarkvesch in 1913, in celebration of the 300th anniversary of the Romanoff dynasty. His most treasured possession, however, is a letter from Tschaikovsky, which he keeps in a small frame. In this epistle, written from Vichy in 1892, the great violinist expresses the hope that he will be engaged in all the big music centres where he can develop his wonderful talent and win the success he richly deserved.

A NEW TENOR.

Mr. Bettino Cappelli, an Italian tenor, gave a recital at the Æolian Hall last Wednesday. His voice is of the lyric type, its colour is warm and rich, and the high tones have a ringing dramatic quality. He devoted the greater part of his programme to well-known operatic arias. These he sang with the ease and assurance that come from complete command, and with an enjoyment, particularly evident in Verdi's "La donna è mobile," which put him on the best of terms with his audience. The young 'cellist, Mr. Giovanni Barbirolli, played Boëllmann's Variations Symphoniques very cleverly, and Mr. Berkeley Mason was the accompanist.

THE LATEST MUSIC.

A POPULAR SONG.

Cyril Cane's "You May Wander," a song written by himself, composed by himself, and published by himself—at sixpence—at 12, Highcross-street, Leicester, possesses the essentials for popularity: tunefulness and rhythm; and its patriotic sentiments are irreproachable, as will be seen from its full title, "You May Wander O'er the Sea, but You'll Never Find the Girlies Anywhere Like Those You Leave Behind." The fact that the Brothers Walsh sing it with success is a strong recommendation.

TWO NEW SONGS.

"Southern Nights," by Dorothy L. Warne, recalls memories of dances to the sound of castanets, danced, probably, somewhere under the stars that look down on Spain. The music of the verse part, well accented, has a Spanish character, and goes with a lilting swing. There is a melodious valse refrain, a good contrast to the rest of the song. "The Land of Fancy," by Sidney Dorset and Raymond S. C. Bennett, will appeal to the people who love to spend an hour of a winter's evening "seeing faces in the fire"; and that means, to most of us, "The Land of Fancy" lies "just beyond the bars." This is a song of a quiet, serious type, simply written, and with simple music. Sung by a sympathetic singer, it should make its mark. Both songs are published by Chevalier and Morland, Amersham, Bucks.

MAURICE PIENA.

The Subscription Club of Maurice Piena only opened for the first time at the end of July last, and its membership now runs into four figures. The numbers issued to this club are fifty in number, and are sent out with full orchestra subscription, containing in many cases harmonium parts. They are of various descriptions, and are most suitable for the director of a small orchestra, for which this subscription is principally intended. Numbers already issued include selections, opera arrangements, overtures, suites, light and flowing intermezzo, intermezzo waltzes, and marches. Subscribers can join at any time, and immediately on joining will be entitled to receive at once all the works issued to date, and other numbers are sent out on the first of each month. Maurice Piena holds many letters which testify to the value of this club to the musician.

A Newcastle Concert.

Mr. Julian Clifford (by permission of the Hastings and Harrogate Corporations) is giving a pianoforte recital on the evening of the 27th instant, at the Church Institute, Newcastle-on-Tyne. Beethoven's Moonlight Sonata is to be included in the programme, as well as compositions by Bach, Scarlatti, Chopin, Liszt, and Julian Clifford.

MR. GERVASE ELWES'S TRAGIC DEATH.

A severe loss in the music world has been sustained by the death on Thursday of Mr. Gervase Elwes, the well-known English tenor. On his arrival from New York at Boston railway station, he, while in the act of handing back an overcoat which had fallen on the platform, was struck by the moving train and killed instantly.

He was born at his family home, Billing Hall, near Northampton, a place to which he succeeded on the death of his father a few years ago, and in 1917 he served the office of Lord Lieutenant of Northamptonshire. Born in 1866, he married in 1889 Lady Winefride Feilding, sister of the present Earl of Denbigh, by whom he has six sons and two daughters. He was educated at the Oratory School at Edgbaston, and at Christ Church, Oxford, at Munich, and in Paris. Then he proceeded into the Diplomatic Service. There he remained until 1895, when he forsook that service for the cause of art. In 1903 he became a professional singer.

He appeared in turn at all the chief musical events in London and the provinces, including the various Triennial Festivals. In 1907 he, in company with Miss Fanny Davies, visited Germany, and in the following year paid his first visit to America. He became closely identified with the chief music in Sir Edward Elgar's "The Dream of Gerontius," although he was not its original exponent. But his methods, like his convictions, were particularly well suited to sacred music, with the result that his reading of Bach, and especially of the "Passion Music," attained a memorable significance. His song recitals—often exclusively British—and his appearance at the Chappell Ballad Concerts, were highly popular.

After his farewell recital at Æolian Hall on November 15, his last public appearance in England was at Rugby a few days before he sailed to America, which was on November 24 last. At Rugby he appeared at the request of his brother-in-law, Lord Denbigh, the concert being in Rugby School on behalf of the boys' Orthopædic Hospital. On arrival in New York, he proceeded to Canada, where he filled a number of engagements. He returned to New York a week ago, and had only filled one public engagement there before his much lamented death. He was booked for the Chicago Festival next May, and a number of other important events, and intended returning to England in June. Throughout the war he gave his services at hundreds of entertainments. The death under such tragic circumstances of Mr. Elwes has been received with deep regret by a wide circle of friends.

CHŒUR NATIONAL UKRAINIEN.

A series of concerts by this group, conducted by Professor Koschitz, commenced at the Theatre des Champs Elysées, Paris, on Saturday. Koschitz leads his singers with his finger, and it is in his eyes they read the movement of the chorus they are rendering. The Ukrainian Glee Singers offer quite an interesting entertainment.

CANADIAN MILITARY CHOIR.

The above popular aggregation of male singers gave a special performance for the Prince of Wales last week. Mr. Lewis Roberts, the musical director, enjoys the distinction of having been presented to practically every member of the Royal Family, including the Queen herself. In a month's time the choir pays a return visit to Dublin, where it is just as popular as in England.

AN ABLE VIOLINISTE.

Miss Edith Abrahams included Cæsar Franck's Sonata in A, Bach's Chaconne, and Brahms' D Minor Sonata in the programmes of her second recital at Wigmore Hall on Wednesday evening—an ambitious choice which, however, her playing abundantly justified. She has a firm grip of technical difficulties, her tone is pure and appealing, and there is a freshness and vigour about her style which made her reading of the Brahms decidedly attractive. Mr. Arthur Alexander, a virile pianist, was Miss Abrahams' coadjutor in the Sonatas. Elsewhere, in the small pieces, Miss Freda Swain acted as accompanist.

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CONCERT PARTIES TOURING.

A La Mode.—Jan. 17, Grand, Croydon.
Arcadians.—Jan. 17, Mechanics' Hall, Bradford; 24, Temperance Hall, Keighley.
Arcady.—Jan. 17, S. Shields; 24, Whitley Bay.
Blue-Birds.—Jan. 17, Playhouse, Dorking.
Box o' Vestas.—Jan. 17, Hull.
Catlin's Royal Pierrots.—Jan. 17, Leeds.
Delphiniums.—Jan. 17, County, Shrewsbury.
Fanatics.—New Pavilion, Burnham-on-Sea (Resident Season).
Glad Pilots.—Jan. 17, Bingham T., Cirencester; 24, Palace, Woking.
Hobbies, The.—Jan. 17, Town Hall, Knottingley, Yorks; 24, Market Theatre, Aylesbury.
Ideals.—Jan. 17, Victoria, Keswick.
Optimists.—Jan. 17, Chester.
Pan.—Jan. 17, Leas Pavilion, Folkestone.
Pavilion Entertainers.—Jan. 17, Devonshire Park, Eastbourne.
Pedlers.—Jan. 17, Anglesey Palace, Burton-on-Trent; 24, Pav., South Shields.
Peepshow.—Jan. 17, Grand, Hanley.
Piquants.—Jan. 17, Super Cinema, Horley.
Poppies.—Jan. 17, Winter Hall, Leamington Spa.
Pro Ratas.—Jan. 17, Bedminster Hippo., Bristol; 24, Bedminster Hippo., Bristol.
Puppets.—Jan. 17, Alexandra, Stoke Newington.
Queers.—Jan. 17, Cinema, Beccles.
Quixotes.—Jan. 17, T.R., Whitehaven.
Rogues.—Jan. 17, Redcar; 24, Bridlington.
Rolling Stones.—Jan. 17, Rusholme.
Spotlights.—Jan. 17, T.R., Stockport.
Supremacy.—Jan. 17, Arcadian Pav., Colwyn Bay.
Topics.—Jan. 17.—Swanage.
Versatiles.—Jan. 17, Palace, Woking; 24, Empire, Stony Stratford.
Frills and Flounces.—Jan. 17, T.R., Scarborough.

CONCERT PARTIES AT WORK.

Hobbies.
Frank Roy's company, Hobbies, are meeting with decided success on tour, visits to Hull, Morecambe, &c., having just been completed. The cast includes two comedians, Leslie Sears and Charles O'Neill, their contrast in style proving most acceptable to audiences. Other artists are Lilly Lancaster, soubrette and dancer; May Vincent, contralto; Bert Ray, light comedian and dancer; Frank Roy, baritone and monologist; T. McArthur, humorist. A burlesque pantomime, "Cinderella," is included in the Hobbies' current programmes.

"Arcady."
Messrs. F. Marriott-Watson and Captain Julian Bainbridge have secured a new and original extravaganza, entitled "Arcady," presented by Will Gane and Cecil Morley, Ltd., for the current week's attraction at the "Under-the-Clock Pavilion," South Shields. The entertainment is originated and produced by Mr. Will Gane, and toured under the direction of George Ricarde. The cast includes Alys Collier, comedienne; Dorothy Doveton, soprano; Mona Cutter, premier danseuse; Muriel Bate, A.L.C.M., solo pianiste; Ernest Ward, baritone; Bert Rogers, light comedian; and George Ricarde, comedian. The production is of A1 quality, every performer is an artist in his or her particular line, and the company is, therefore, one of the smartest extant.

"The Ped-lers."
Mr. Leslie Fuller with his popular Costume Concert party, "The Ped-lers," is the attraction at the Anglesey Palace, Burton-on-Trent, this week. This company, consisting of eight artists of repute, are "Anglesey" favourites of lang standing and a welcome is always assured them on their visits to Burton. Crowded houses during the week should be the order.

The Poppies.
At the Assembly Rooms, Salisbury, this week Mr. Will Tissington and Miss Katharine Craig present The Poppies, a clever company of singers, dancers, instrumentalists, and imitators. They include: Miss Katharine Craig, who possesses a fine soprano voice; Miss Bertha May, contralto, delights everyone with a charming selection of numbers; Miss Elsa May, comedienne-dancer, is a great favourite; Mr. Lempriere Gorst, baritone, has a fine voice, and is recalled time after time; Mr. Harry P. Hayward scores as a comedian at the piano. Mr. Eric Tissington, humorist, is well received; and Mr. Fred Rigg, comedian, is soon on very happy terms with his audience.

Rolling Stones.
Richard Jerome presents a Bohemian fantasie, his Rolling Stones concert party, at Leslie's Rusholme Pavilion, Manchester, this week. The arrangement is the product of Richard Jerome and Dick Henty, and the clever people who carry out the idea are Doreen Season, Grace Whitney, Guy Latham, Viola Scapini, Norma Hill, Constance Parma, Alec Hardesty, and Dick Francis, in his original pierrot rôle. The whole thing is a pleasing and successful entertainment.

Pan.
The Pan combination (Messrs. Hinton & Jayer's Co.), to which high praise has been accorded, is continuing its successful performances at the Leas Pavilion, Folkestone. A special item in the current bill is a musical comedy, "Delisia," written and composed by members of the company, and the various rôles have been admirably sustained.

DECADENT DANCES.

The professors of the Paris Academy of Dancing have issued a statement describing the "shimmy," tango, and other such terpsichorean movements as "superextremist, decadent, exotic, and savage," thereby upholding the recent ban by the clergy. The shimmy is compared to an attack of St. Vitus' dance. The dancing masters conclude their report by a drastic declaration: "It is considered the decadence of the choreographic art is only a corollary of the more general decadence of taste in all the arts. It is particularly allied with the decadence of music, the stage, literature, and painting."

The professors consequently have decided, in accordance with the congress held in May last, to submit new dances to the taste of the French people.

DALCROZE EURHYTHMICS.

Just as a great many people look on at life without really living it, so a great many others listen to music—and even perform music—without ever really feeling it. At Queen's Hall last Tuesday, where there was a demonstration of M. Jacques Dalcroze's "Eurhythmics," one saw children expressing the essence of music with every muscle of their bodies, and knew, from the rhythmic harmony of their gestures and the relation of those gestures to their singing, that they were realising music with every mental faculty.

As everyone knows by this time, the system called "Eurhythmics" has grown out of its inventor's attempt to find a method of training by which average musical faculties in the average individual could be naturally developed. And the demonstration, by a number of quite average children from an L.C.C. school at Kennington, proved its value conclusively.

Beginners start with rhythmic movement. Insensibly they begin to feel "form"; and later, when it is a question of ear-training, the development of feeling for tone, melody, and harmony, they are ready to apply the knowledge gained to vocal studies. The exercises given by the graduates from the Geneva School showed that there is no limit to the possible application of "Eurhythmics" to the study of the art of music. These ladies improvised at the piano, harmonised rhythms, cadences, and periods, proceeded to simultaneous improvisations by pianist and conductor, pianist and singer, pianist, singer and interpreter, by means of plastic movement, and ended by improvising at two pianos. It was all very interesting and very instructive.

CONCERT PARTY & ENTERTAINMENT NOTES.

Beware of Eleventh-Hour Dates—The Popularity of Punch—C.A.A. Activities.

We have noticed that several concert parties are advertising for immediate bookings. There is no doubt that the slump in the business is still with us. Again, there are many local managers who purposely refrain from booking up in advance, so that they may be able to snatch up a concert party on more advantageous terms to themselves than they would under other conditions. This is an old dodge in the business, and C.P. proprietors would be wise to exercise every care in booking these eleventh-hour dates indiscriminately. Better far to be out of work altogether than to be ensnared into these death-traps, which would spell disaster eventually even to the Bank of England.

Punch and Judy Shows.
"London Opinion" declares that that most ancient of all dramas, Punch and Judy, is much on the decline as an amusement at children's parties. We rather fancy that our contemporary would be more than surprised if it was aware of the large number of Punch and Judy shows supplied by Mr. James Portland and other entertainers throughout the winter months, especially during the Christmas holidays. In fact, we rather fancy that the popularity of Mr. Punch has increased to a considerable extent of late years.

C.A.A. and War Memorial.
The Concert Artists' Association is providing a programme for a matinée at Golders Green Hippodrome next Saturday (Jan. 22) in aid of the G.G. War Memorial.

Our report of the C.A.B.A. concert at St. George's Hall last Sunday, by the way, stated that Mabel Hammer recited "For Her Country's Sake." It was Mamie Thorpe, we find, who did this particular recitation.

Nonsense C.P. Recruit.
Miss Florence Clare, a well-known Thanet amateur, and sister of Mr. Tom Clare, has been booked by Messrs. Charles Heslop and Louis Rihll for the next tour of the Nonsense concert party.

Wimbledon Orpheus.
The third concert of the season was given by the Wimbledon Orpheus Musical Society at the Hill Hotel, on the 11th inst. An enthusiastic audience testified to the quality of talent presented. Mr. H. B. Hedley, the well-known pianist-composer, officiated throughout the evening as the accompanist, and his efforts in this direction were greatly appreciated. Mr. Reginald Crawford, once so popular in cricket circles, but now even more renowned as a tenor vocalist, sang "On With the Motley," and other songs, to the evident delight of all present. Mr. Ernest Melvin, the well-known baritone, is on old favourite at the Orpheus Musical Society, his breezy style and the quality of his voice captivates his hearers. Mr. Bret Hayden was a host in himself, his mimicry and humour were irresistible. This is the first time Mr. Hayden has been heard at these concerts, but there is little doubt that it will not be the last. Mr. Joseph Bull, the well-known banjoist, was in fine form, his selections proving quite a feature of the programme. The other artists also greatly assisted in making the evening an undoubted success.

Margate Oval Improvement.
Margate Corporation is enlarging the Oval concert arena to provide accommodation for 400 additional seats.

Thornley Dodge's Innovation.
Something quite refreshingly novel was presented by that versatile humorist, Mr. Thornley Dodge, at the Æolian Hall on Sunday. It was a musical setting of Dickens' "Sydney Carton," music by Frederick Dale, which was accompanied on the organ by Mr. Frank Armstrong. The success of this novelty was striking.

Margate's Concert Party Season.
Mr. Murray Ashford has been engaged as vocalist and stage manager of Margate's second season concert party.

N.S.L. CONCERTS.

FINSBURY PARK EMPIRE.

Miss Margaret Holloway's orchestra paid another visit to the Finsbury Park Empire on Sunday evening, and the ladies and their leader had a very good reception from a crowded audience. A well-varied selection opened with Sousa's march "Stars and Stripes," followed by Suppé's overture "Poet and Peasant," and "Carmen." Other selections which proved very popular included Sarasate's "Spanish Dance," "Irene," and "Wee Macgregor" march, each of these being played in admirable style.

The vocalists engaged were also successful in winning the favour and appreciative applause of the audience, the first on the list being Miss Gladys Waller, who gave "Sing, Joyous Bird" (Montague F. Phillips), and "My Prayer" (W. H. Squire) in expressive style. Mr. Dan Jones, encored for his excellent rendering of "O Vision Entrancing," gave the always welcome "Songs of Araby"; later he sang with acceptance W. H. Squire's "If You Were Here." Miss Olive Sturgess made choice of the favourite ballad "Before You Came," and the compliment of a double encore was accorded this accomplished vocalist; on her second appearance she sang the effective song "June Music" (Trent), which was also greeted with much applause. Mr. Harry Kemp is a prime favourite at Finsbury Park, and his breezy style found scope in "The Mate of the Old Mine-Sweeper," and in three songs which the vocalist was called on to give as encores. Later Mr. Kemp was equally successful in Kennedy Russell's "Barber of Turin." The programme was not deficient of the usual spice of humour, Mr. Rupert Hazell not only affording evidence of his ability as a performer on the one-stringed violin, but contributing to the amusement of the audience with his funny songs and stories. Miss Lois Barker and Mr. Percy Parling can always be depended upon to afford a delightful ten minutes with their amusing original duets, and the last-mentioned is always good for some racy stories told in the happiest fashion. As usual Miss Edith Baldry rendered valuable service as accompanist.

AT KILBURN EMPIRE.

The famous band of the 2nd Life Guards, under Major Charles Hall, M.V.O., quite naturally brought a very large and most appreciative audience to the National Sunday League concert at the Kilburn Empire on Sunday evening. A really beautiful programme was given, and every piece earned and received its encore. Herold's popular overture, "Zampa," opened the concert, and between that and Wagner's "Nibelungen," with which it closed, were such fine things as Luigini's Egyptian Suite de Ballet; a selection from Wilfrid Sanderson's songs; "The Guard's Patrol," and a delightfully played cornet solo (scene from "Il Trovatore") by Corpl. Harman. But what were quite the most enjoyed were Ansell's three Irish dances, so full in their breathing of the atmosphere that is the true Ireland's, and the Paderewski minuet and Padilla Spanish dance, "El Relicario," recalled for their having been so notably interpreted, but recently in London, by well-known vaudeville dancers like Edna Maude and La Bilbainita.

Mr. Whittenbury Kaye and Miss Mair Jones were the vocalists. The former sang "The Lute Player" and "The Windmill," being encored for each; and Miss Jones' fine renderings of "The Flutes of Arcady" and "Break o' Day" were similarly received. Mr. David Beveridge told "stories, ancient and modern," in his quite inimitable manner, and it was found that to Sunday's audience, kept almost continually in a roar, they were far more often the latter than the former.

Than the songs at the piano by Miss Connie Parsons nothing in the whole concert can claim to have been more successful.

CROYDON EMPIRE.

An excellent and varied programme of music was performed by the band of H.M. Royal Horse Guards (The Blues) at the Croydon Empire on Sunday evening. Chief among the selections were "A Symphonic March," by Mancini "Napoleon" (a prize overture composed by the conductor, Lieut. Manuel Bilton), and the tone poem "Finlandia," of Sibelius, each of which was warmly applauded. Miss Vivian Worth and Miss Grace Ivell rendered as duets "A May Morning" and "Drink To Me Only With Thine Eyes" in good style, and were several times recalled.

Mr. George Baker, who possesses a baritone voice of exceptional richness and compass, delighted the audience with his rendering of that fine old song, "The Lowland Sea," and as an encore gave Cowan's "Onaway Awake Beloved," evoking rapturous applause for the latter.

Mr. Norman Long's entertainment at the piano was exceptionally fine. His impersonations were marked by humour and brilliancy of playing, and the delighted audience insisted upon his reappearance several times. Mr. Charles Harris scored heavily with humorous anecdotes, particularly those of the Army, but his best item was undoubtedly his rendering of the rhyme, "Poor Jenny Is A-weeping," in which is depicted all the troubles which this estimable lady might encounter if she suddenly commenced life in this topsy-turvy island of ours at the present day.

Mr. Edward Shakespeare rendered able assistance as the accompanist.

The concerts, it should be added, are admirably managed by Mr. A. Daldorph, who has been connected with them for the past twenty years, and for a considerably longer period with the League.

WATFORD PALACE THEATRE.

The concerts arranged by the League at Watford are becoming more popular each week, all the seats being booked before the entertainment commences. The chief attraction on Sunday was Edmund Morey's popular orchestra. Their repertoire included a number of selections which are very much before the public at the present time, and each item was received with loud applause. Their first contribution was Sousa's "El Capitan," followed by the equally well known overture, "Raymond" (Thomas). Next they gave the valse from "The Naughty Princess," and their encore for this selection was "Swanee," played to jazz tune with all its usual accompaniments. Stodden's pot-pourri of popular songs, "Treasureland," was greatly enjoyed. Toselli's Seranato for piano and strings was delightfully played, and so was "Wee McGregor," with its fascinating imitation of bagpipes, given as an encore. In fact, under the able conductorship of Mr Edmund Maney, it is difficult to say which selection was the most appreciated.

There were two vocalists—Miss May Kearsey and Mr. Milton Stanley—and both did extremely well. They were heard to great advantage in the Miserere Scene from "Il Trovatore," and gave us an encore, "The Keys of Heaven." Miss Kearsey's individual songs included the waltz song from "Tom Jones" and "St. Nicholas Day in the Morning," for each of which she was recalled. Mr. Stanley was called upon to appear again for his singing of Fred Gibson's "Memories at Eventide" and "Nervana." Mr. Emile Clare told a number of funny stories, and sang some amusing songs, which caused roars of laughter; and Mr. Ernest Meads, whose recitations are always very acceptable, was followed with intense interest in his recital of Rudyard Kipling's famous "Bendigo," for which he was encored, and replied with a humorous excerpt from Jerome's "Three Men in a Boat." Miss Lily Ewer again played the accompaniments.

MUSIC IN EDUCATION.

"Music as an Essential Part of Education" was the title of a paper read on the 10th inst. to the Birmingham Civic Society by Mr. Dan Godfrey, director of music and general manager of the Pavilion and Winter Gardens, Bournemouth.

Mr. Godfrey claimed that it was the duty of the State and municipal authorities to do everything they could to elevate and refine the people; to provide opportunities of artistic and intelligent culture; and to give the people a larger and better life. In the pursuit of such an aim money need not be wasted, but it should not be made the first consideration, and there should be no disappointment if it failed, directly or indirectly, to produce a financial return. Undoubtedly good music had a great beneficial effect on the mind, if appreciated, but to be appreciated it must be understood; and to be understood there must be an early education on proper lines. During the last 20 or 30 years there had been a great increase of what might be called "institutional music," and fine work had been accomplished by the leading music schools. The talent of large numbers of gifted students had been developed, with the result that British music was coming gradually into its own.

His purpose in addressing them was to hope that the time was not far distant when music might be regarded as an essential part of education, not only in our public schools, but particularly in our elementary schools, so that the child from its earliest years might be encouraged and trained.

He maintained that the capacity of children to memorise and perform suitable music was very great. The proportion of children who had no ear for music was exceedingly small, and they were better performers than listeners, except when they were listening to music they knew. The best displays in towns were those in which most, if not all, of the schools took part, which ensured a much wider interest, hundreds of youthful listeners at each performance, and the learning of the music by all the children in the upper classes in school hours, and not by a few after school hours. Where an orchestra was available it should perform suitable music during the displays for the education of the children, apart from their performance. Further, he suggested that the performances should be under the control of the teachers rather than the Education Committee. There were, however, difficulties to be considered, including the increased number of subjects in a limited time; the fact that often the inspectors did not favour school concerts unless they were prepared after school hours; and, perhaps, friction between the education authorities and the teachers.

It must be agreed that a school without music was a dreary place, but it largely depended upon whether the head master or mistress was musical. There should surely be a portion of each day devoted to music, say, even five or ten minutes, rather than half an hour once a week, and it was most desirable that this teaching should be in the hands of form teachers rather than of visiting musicians. He believed that only a few form teachers were incapable, under proper training, of giving a satisfactory music lesson. Furthermore, the music lesson should be kept as a bond of sympathy between the form teacher and the children. Singing was an entirely natural art for any human being who began it in childhood and pursued it through youth.

SYLVIA MORRIS RECITAL.

A great factor in the success of a dramatic and musical entertainment is the careful arrangement of the programme, and Miss Sylvia Morris therefore is to be warmly congratulated on her selection for her matinée given at Mortimer Hall on Tuesday week, both as regards compositions and artists. The opening item of the last movements of Cesar Franck's Sonata in A made very pleasant hearing at the hands of Miss Amy Porter, a well-known 'cellist, and Miss May Joseph, her coadjutor at the piano. This sonata, though originally written for these instruments, is more often used as a violin duet, and it was good, therefore, to hear it rendered by its rightful instruments. Both artists availed themselves skilfully of the solo opportunities afforded them. Miss Morris has already made herself known for her clever character impersonations, and she was heard to good advantage, first in Rupert Brooke's beautiful poem, "The Voice," then as contrast, a little coster study, "Getting Off," by A. St. John Adcock.

These, however, were but introductory studies to bigger work of Kenelm Foss's play, "Three Chapters," a monologue which gave full rein to Miss Morris' art, and subsequently in the Comedy Scene from "Romeo and Juliet," in which Miss Minnie Rayner took the part of the Nurse (by permission of Jose G. Levy). Miss Rayner is an actress of known repute, and her work therefore needs but little criticism. Her delivery was excellent, and both artists scored a signal success. On the vocal side was heard Mr. Philip Vallentine, a bass singer from Rome, and his interpretation of a scene from Ponchielli's "La Gioconda," was dramatic as well as admirably enunciated. Miss May Joseph also acted as accompanist throughout the concert.

MUSIC FESTIVAL AT HASTINGS.

A notable festival of British music, arranged by Mr. Julian Clifford, is to be held, beginning on January 23, under the auspices of the Corporation of Hastings and St. Leonards. The scheme of the festival is highly attractive by reason of the fact that the composers to be represented are of all schools, and that they will direct their own works.

A New Waltz.
Lovers of the waltz should not fail to get the number composed by Victor Vorzanger and published by Messrs. Feldman and Co. It is appropriately entitled, "Always Charming." The melody is pure and the orchestration very fine.

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"HUMPTY DUMPTY" AT SWINDON.

Mr. Jack Cromo's pantomime, "Humpty-Dumpty," which was produced at Walthamstow on Boxing Day, repeated its excellent business at the Swindon Empire. The production is in the capable hands of Mr. Will Austa, and its continued success is largely due to his indefatigable efforts. It is well staged and lavishly dressed, and the scenic effects picturesque, realistic, and in perfect tone with dresses, which in some of the scenes are as near magnificence as can be. The specialities, The Arraneys and The Flodidian Four (dancers) would be an acquisition to any panto., the comedy acrobatic work of one of the former, as a monkey, combining novelty with skill of the first order. In the cast, Mr. Cromo is also fortunate. The title rôle is played by Mr. Leo Bliss, a comedian, droll, refined artistic, whose work will bear more than one inspection. His songs, especially "All the Girls Are Knitting Jumpers," went well with the audience, who had already got his measure in patter and dance. Miss Ena Cairns, as King Brilliant, is an ideal principal boy, dashing as well as youthful, exquisitely dressed, and in splendid voice. Her rendering of "In Dahomey," "Oh! What a Difference the Navy's Made to Me," and "Smith, Jones, Robinson, and Brown," was heartily enjoyed, and the duet "Underneath the Wishing Moon," with the Princess Ena, is delightfully rendered. The latter, Miss Dorothy B. Lloyd, is a principal girl, charming and graceful, and as well as an ovation for her song, "When the Harvest Moon is Shining," shares a nightly encore with Mr. Leo Bliss for a song and dance. Ted Lacy and Montague Biggs are the male and female comedians respectively—King and Queen of Hearts—and never fail to get a laugh with every quip and prank. Although rarely apart, each has an effective song, second to none in point of its effective rendering, the King in "Dear Old Mother," and "The Next Best Thing" by the Queen. Miss Irene Selwood is a beautiful fairy, with raven tresses, who sings "Wonderful Heart of Gold" delightfully. Mr. Ernest Tilbury is Demon Spite, and is equally impressive in his song "Devil-May-Care Am I," and his excellent Mephistophelian make-up. Some of the colour schemes are very effective and beautiful. The book is written by Mr. Jack Cromo, and is smart and up to date. The music, by Messrs. Frank Corrie and Frank Bradsell, is ear-haunting and tuneful, and the chorus are exceptionally well trained and vocally powerful and harmonious. As to the latter quality, Mr. Frank Waller is the musical director, and to the producer, Mr. Will Austa, falls also the part of stage manager, and Knave of Hearts, in which he distinguishes himself in song and dance, the former being "San Fari Ann."

FIRST NIGHTS OF THE WEEK.

A Match that Struck at the Strand—The Eternal "Triangle" Re-formed.

"A SAFETY MATCH."

Play, in Seven Scenes, by Ian Hay, Produced at the Strand Theatre, on Thursday, January 13.

Jim Carthew ..... Herbert Marshall
Mr. Walker ..... Charles Carson
Lord Kirkley ..... Franklyn Bellamy
Sir Nigel Tallentyre .. H. R. Hignett
Mr. Montague ..... Alfred A. Harris
Tom Winch ..... Stanley Lathbury
Amos Entwistle ..... Harvey Adams
Jacob Entwistle ..... Norman Page
Albert Brash ..... Richard A. Greene
John Killick ..... David Clarkson
Sir John Carr ..... Arthur Bourchier
"Mr. Dawkes" ..... By Himself
Daphne Vereker ..... Kyrle Bellew
Aloysius Vereker ..... Reginald Bach
Stephen Blasius Vereker ..... Clifford Mollison
Anthony Cuthbert Vereker ..... Ena Franklin
Veronica Vereker .... Ena Grossmith
The Rev. Brian Vereker.. H. R. Hignett
Graves ..... Jefferson Gore
Lady Strathroe ..... Marie Wright
Nina Tallentyre ..... Muriel Pope
Thomas ..... Cecil Melton
A Hireling ..... Norman Page
Lady Kirkley ..... Phyllis Relph
Phillips ..... Blanche Thorpe
Mrs. Brash ..... Marjorie Conison
Bob Atkinson ..... Norman Page
Bill Denton ..... Alfred A. Harris
Albert Hopper ..... Edward Benfield

Of the many attractive qualities possessed by Mr. Ian Hay as a dramatist as well as a novelist, the art of creating a delightful heroine is not one of the least. Tilly in "Tilly of Bloomsbury" was a little person of so much charm that we all fell in love with her; Daphne, in Mr. Hay's latest play, is a most engaging little lady, who endears herself to the audience before we are half-way through the second scene, in which she makes her first appearance—the best scene in the play, one of those intimate pictures of family life that Mr. Hay knows how to draw peculiarly well. Taking the scenes separately, each one has its points; taking them in connection with the play, many are unnecessary, and leave loose ends floating about in a manner calculated to wreck the laws of construction. Yet for their humour, and for their excellent dialogue, we are tempted to forgive their inclusion.

The first scene, which made us imagine that we were in for another "strike" play (not having read the novel), can be eliminated with advantage to the play, but it is a bit of good, rousing drama, provides sound arguments, and gives Mr. Arthur Bourchier a splendid opportunity for some fine acting. Its object apparently is to show us that Sir John Carr, known as "Juggernaut" Carr, is as inflexible as his nick-name, also that he knows how to handle men. We could have grasped this in a few explanatory words. The play really begins in the delightful Rectory scene with the Rector (an old college chum of Juggernaut's), his three sons and thirteen-year old daughter (a trying child to live with) mothered in the prettiest fashion by his eldest girl Daphne, still with her hair down and her frocks just below her knees. Never was there a busier or a better little manager than Daphne; she revelled in darning stockings and saving pennies and seeing that her family was fed and clothed decently on the Rector's scanty stipend. No wonder that Juggernaut fell in love with her. The mistake he made was that he did not tell her so, but let her marry him believing that it was a "safety match" that she was to "housekeep" for him, and in return he was to give the family their chance in life.

After three years of married life poor Daphne is a very different creature. She has not learnt to understand her husband, and he treats the high-spirited girl with singular lack of tact. As a dear old lady explains to Sir John, they both want to be shocked into common-sense. The shock comes, and Daphne stands gallantly at the crisis by her husband's side, reverting suddenly to the Daphne of the Vicarage days, loving and understanding, the ideal helpmate.

Once again Miss Kyrle Bellew demonstrates that she can play a young girl with charming sincerity and a dewy freshness that is irresistible. Later on, as Lady Carr, she is also excellent, and her pathos is very well done. The part of "Strong Man Juggernaut" suits Mr. Bourchier admirably. The surprise of the evening came in the very clever acting of a young beginner, Miss Ena Grossmith who had a capital part as the younger girl, Veronica, and played it with remarkable effect for one so young and inexperienced. Another young actor we noted with appreciation was Mr. Herbert Marshall, whose quiet sincerity and sympathetic voice made us anxious to see him in a part that will test his powers more severely. As usual, Miss Muriel Pope put brains into her impersonation of a very modern young woman, and Mr. Norman Page delighted us with two delicious little thumbnail sketches. Mr. H. R. Hignett, Mr. Franklyn Bellamy, Miss Marie Wright, Mr. Reginald Bach Miss Phyllis Relph, and Mr. Harvey Adams were all valuable in minor parts. The play was very warmly received.

BIRTHDAYS OF THE WEEK.

Happy Returns to—

H. Barrs, Wednesday, Jan. 19.
Margaret Owen, Wednesday, Jan. 19.
Matthew Boulton, Thursday, Jan. 20.
Sir Oswald Stoll, Thursday, Jan. 20.
F. Stuart, Thursday, Jan. 20.
C. Grantley, Friday, Jan. 21.
Arthur Wontner, Friday, Jan. 21.
Constance Collier, Saturday, Jan. 22.
H. B. Stanford, Saturday, Jan. 22.
Suzanne Sheldon, Monday, Jan. 24.
Lawrence Barclay, Monday, Jan. 24.
F. H. Anderson, Monday, Jan. 24.
Katie Marah, Tuesday, Jan. 25.
Mary Glynne, Tuesday, Jan. 25.
Marie Shields, Tuesday, Jan. 25.

"DANIEL."

Play, in Four Acts, Adapted from the French of Louis Verneuil, by Sibyl Harris, Produced at the St. James's Theatre, on Saturday, January 15.

Albert Arnault ..... Lyn Harding
Marguerite Arnault ..... Alexandra Carlisle
Daniel Arnault ..... Claude Rains
The Doctor ..... C. Aubrey Smith
Maurice Granger ..... Leslie Faber
Mme. Girard ..... Edith Evans
Suzanne Girard ..... Alice Moffat
Jerome ..... George Elton
Francois ..... Garrett Hollick
The Red-headed Girl .... Gladys Gray
Etienne Bourdin ..... Henry Oscar

Tremendous enthusiasm showed high appreciation of a finely constructed and admirably acted drama adapted from the French presented at the St. James's Theatre last Saturday night. The play comes to us hall-marked with the great name of Sarah Bernhardt, by whom the title-rôle was played at her own theatre in Paris. It is a serious play with a sombre note, and is of engrossing interest. The problem of the eternal triangle and its solution is treated with much power and originality, and, if one can judge from a first-night reception, "Daniel" should prove a very strong attraction.

"We have to pay for the love we have stolen," says the kindly doctor-friend to the guilty wife. She, poor soul, is the victim of her own weakness, the wife of a man she had never loved, and had married because it is a bitter thing to be beautiful and poor, particularly when you have a charming if foolish mother, loving luxury, and a pretty younger sister to care for. The husband, manufacturer of motor-cars, engrossed heart and soul in his business, asserts the poisonous theory that "love does not survive marriage, it becomes a sort of comradeship." The inevitable happens: Marguerite meets Maurice Granger, her husband's friend, rich, idle, and handsome. The intrigue is helped by the innocent device of Suzanne, Marguerite's young sister, to protect herself from unwanted suitors. She asks Granger, in favour with her mother and brother-in-law, to pose as her devoted admirer, and he, glad of the opportunity to see Marguerite, calls daily. Albert Arnault, the husband, is no fool, and, realising that his wife is deliberately avoiding him, he grows suspicious, puts her to the test—a fine scene, this—and, cornering her, forces the truth from her lips. The name of her lover she will not reveal, but bit by bit Arnault builds up evidence against Granger. Complete proof lies in the hands of Arnault's young brother, Daniel, a youth who, loving Marguerite secretly, had sacrificed himself for his brother's happiness. For two years Daniel had buried himself from the world in his dark, gloomy apartments, dulling his mind with opium, dying slowly. To him, Granger, his dear friend, confides a packet of Marguerite's letters, knowing that Albert will challenge him to a duel. The horror of Daniel when he finds that Marguerite is unfaithful to the brother for whom he has sacrificed himself, nearly kills him, but he makes one last supreme effort and persuades his brother that he, not Granger, is Marguerite's lover. The object of the horrible avowal we did not grasp until the last act. It was to give the lovers time to get away and save either man from bloodshed. In the end the pleading of the dying boy wins, and, with quiet, fine dignity, Arnault gives his wife to her lover.

Miss Alexandra Carlisle has returned to the London stage after a long absence to play Marguerite. By the exquisite tenderness and the sadness she gets into the character, she makes us sympathise in spite of ourselves. Mr. Lyn Harding is very fine as Arnault, at first the keen, rugged business man, then pathetic in his efforts to regain his wife's affection, furious as a goaded bull when he discovers the truth. His love for his brother is beautifully conveyed, and in the big two-man scene—the husband and the lover—he rises to great heights. Mr. Claud Rains scores another marked success as Daniel. It is a difficult part, but Mr. Rains plays it brilliantly. He leaves an abiding picture of a queer, pathetic, lovable, but abnormal human being crushed and thrown aside by fate. Mr. Leslie Faber was remarkably good as Granger, sincere and strong; Mr. C. Aubrey Smith was delightful as the family friend; Miss Edith Evans gave a clever bit of comedy acting as the mother, and Miss Alice Moffat was quite charming as Suzanne. In a small part, Mr. George Elton won a well-deserved round of applause.

A "CHARLEY'S AUNT" RACE.

As a result of a playful practical joke on the part of a member of the cast, "Charley's Aunt," who has been running for nearly 30 years, was caught by the amorous Mr. Spettigue for the first time on a recent evening on the stage of the Prince's Theatre.

This decided Mr. William Kershaw, who plays the aunt, to go into training, to make sure that Mr. Page, who plays Mr. Spettigue, should never catch her, or him, again. He, or she, challenged Mr. Page to a race at the White City for £5 a side, the stakes to go to the ex-Service Men's Fund.

This interesting sporting event came off the other afternoon, with Miss Marie Ambrose, the singer, as starter, and Captain John Donald, organiser of the exhibition, as timekeeper.

Mr. Cecil Barth was the holder of the stakes. The challenger ran in the historic bonnet and skirts, and the challenged in Spettigue's frock coat and shepherd plaid trousers, complete with top hat and umbrella.

A good pace was set, and loud shouts of encouragement rose from the spectators.

The representative of Charley's Aunt maintained a short lead, and won an exhausting race by five yards.

NEW YEAR PROPHECIES.

BY NORMAN LEE.

The New Year will see many developments in the entertainment world generally, together with many changes and little, if any, of the atmosphere we have been used to.

In vaudeville there are constant alterations. Comedians are changing their style, comedy artists of all descriptions are changing their make-ups, and the serio, as usual, is changing her hair. There is a general sweeping going on—a sort of spring-cleaning of everything vaudeville. The "blue" joke is drawing its last breath, and soon will be seen no more. It seemed an impossible task to make America dry, but it was done. It will not be impossible to drain variety programmes of the suggestive joke. The managers, in association with the Censor, are bringing this about.

The Censor has been very busy with his big pencil of late, and it is almost out of the question to pass a risky gag through his office these days. I have lost quite a lot of my own of late; only one script out of twenty came back without "cuts." The performers themselves are aiding the movement very strenuously, and look very shocked and saddened if a little tinge of blue appears on the pages of the author's work. I wrote a sketch just recently for a comedian who is notorious for his double entendre. He found one little joke that *might* have been the slightest bit suggestive. I think it referred to a bald-headed man, or something indecent like that. "I'll take this out," he said; "we want to keep the show clean. . . . It isn't funny to say risque things." When I recovered from my faint I altered the joke, and he was satisfied. But I agree with the spring-clean policy. I don't think we should introduce any discoloured wheezes into 1921 vaudeville.

Let us not make the New Year a blue year.

Turn your dramatic sketches into comedies. The farce-comedy sketch is still a marketable proposition. All the tours are booking them. There will be a lot of new comedy sketches in 1921.

Famine in Gags.

New material is going to be very scarce. We're in for a famine in gags. The Government will have to ration them. There won't be enough to go round.

The smart comedians are going to have a big boom. There won't be a crowd of them, because it takes a clever man to get great fat laughs in a clean dress and make-up. The fittest will survive. Also the singing comedian is to figure largely on 1921 programmes. But they will all be armed with good material. They will get no bookings unless they are. Which brings me to authors.

The Men who Write the Lines.

Authors are coming into their own. The men who can write the lines that get over in vaudeville are going to earn star comedian salaries in 1921. I don't profess to be a good author, but I have signed already £15,000 worth of contracts for the New Year. The clever authors, then, are going to have a fat time. They will get their names on the bills, too. They may even be engaged to recite their own material. That will bring in a little petty cash for writing paper, ink, and cases of "inspiration."

Revue of Melodrama and Movies.

Revue is in the balance. Some experts declare revue has passed. I say it has not. Good revue will have a run through 1921. It will be on a better scale than in the past, and will have more rhyme and reason, but it will be revue all the same, and it will see the year out.

Very few melodramas (legitimate) will continue to run. Melodrama won't revive in popular favour for at least five years. Pictures have killed it all. I suggest that the melodramas be labelled farcical comedies. They might then stay the 1921 course. The English movies are going to flourish this year. British pictures will have a big sale—partly due to the American slump. There will be some lucrative film engagements going for the suitable people. There will be vast unemployment. For many artists 1921 is to be a sad year, and a bad year. Nevertheless, vaudeville will not experience a slump. The unemployment will be the cause of the spring cleaning. The public will flock to the variety houses in large numbers. I sincerely pray and hope that the music halls in London will do bigger business than ever. I want to see full boards out every night. I'm a shareholder!

THE NEW "REVIEW OF REVIEWS."

"The Review of Reviews," published at Whitefriars House, Carmelite-street, is now under the editorship of Sir Philip Gibbs, and starts the year with special articles by the new editor, General Gough, Admiral Kerr, and H. G. Wells, while under the title of "Ideals for the Year," there are brief contributions by a number of well-known people. Sir Philip Gibbs, in his article "The Hope of Europe," gives striking testimony, mostly obtained from personal observation, concerning the unhappy state of affairs in France, Italy, Greece, and Austria.

Mr. H. G. Wells continues his series of articles on "The Probable Future of Mankind," his latest being on "The Awakening of Passion for the World State." Admiral Lord Mark Kerr discourses in interesting fashion on "The Navy and the Future"; Lord Robert Cecil gives his impressions of "The Assembly of the League of Nations" (from the standpoint of one who was present); "The Situation in Ireland" is dealt with by General Sir Hubert Gough, who is of opinion that Sir Hamar Greenwood and the present policy in Ireland "have done more to shake and injure the British Empire than any event since the days of Elizabeth, not excepting the policy that lost the American Colonies;" Mr. Alec Waugh has an article on "The Chance of Youth"; and "Leading Articles of the Month" is a notable feature of a publication that now enters upon a new lease of life under the most favourable auspices.

The Delphic Dramatic Society will give a performance of George Bernard Shaw's "Fanny's First Play," preceded by "'Op-o'-me-Thumb," on Tuesday and Wednesday, January 25 and 26, at the Cripplegate Institute. The proceeds will be devoted to the London Jewish Hospital Association.

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THE ERA

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WEDNESDAY, JANUARY 19, 1921.

THE SONGS OF THE PEOPLE.

Music Teaching Old and New.

THE recent Conference of the Incorporated Society of Musicians dealt largely with music-teaching, and a great deal was said in condemnation of the methods of forty or fifty years ago. According to some of the speakers, those methods were so utterly bad that it was to be wondered at that germs of musical genius in anybody so unfortunate as to want teaching in those dark days ever survived their blighting influence. But that was going rather too far. We have only to point to our PARRYS, our STANFORDS, our MACKENZIES, and to the host of others not unknown to fame, to refute such sweeping assertions.

Those methods served their turn. Changes have to be made now because times have changed. Music, generally speaking, used to be taught thoroughly only to children who showed special aptitude for it. The problem at the present moment, when the study of one branch or another is to be made part of the education of everybody, is how to teach people who are practically unteachable.

Recognising in this connection the importance of an understanding of psychology on the teacher's part, the Conference discussed the best means of applying the science to the service of the art. The successful teacher of the future, as a speaker pointed out, will be the man in whom the study of human nature had developed a high degree of sensibility to, and sympathy with, the needs of the minds and the spirits of those entrusted to his care. His business in most of the cases with which he will have to deal will not be to pour in his stored-up knowledge in response to a demand, but to create a demand where none naturally exists, and, having created it, to foster it by every means in his power. The task, as the Conference defined it, might appal the stoutest-hearted among musical pedagogues.

The Popular Ballad.

SIR HUGH ALLEN, of course, used a certain amount of unnecessary exaggeration when he classed all the music that was thrown in the way of children once they escaped from tutelary vigilance as "beastly tunes." Nobody, even those who might be expected to know, seems quite clear as to what constitutes a tune's "beastliness." There is a hazy idea prevalent that music must be bad if it is popular, and, on the other hand, that it must be good if most people leave it respectfully alone. On this point we should feel inclined to put aside the opinion of specialists, who, if they were not a race apart from the rest of us, would not be specialists. DR. RUSSELL WELLS, Vice-Chancellor of the University of London, speaking the other day to the students of Trinity College of Music about popular songs and the reasons for their popularity, said that they had tune and rhythm, and that they interpreted simple emotions in a simple way. Whatever highly-cultivated musicians may say, the writers of current "ballads" have their place in the life of the people. Their songs chime in with the spirit of the moment and meet the moment's needs. That line in "Tipperary," "It's a long way to go," interpreted a nation's feeling as no stately period could have done; and as for the tune, did not a well-known composer find many virtues in it after it had been denounced on all hands as vulgar and poor, because popular? Popular songs may not be great music or great poetry, any more than daily newspapers are great literature or after-dinner speeches great oratory; but nobody condemns these or those or proposes to do away with them on that account.

By all means let SIR HUGH take the barrel-organ full of the good tunes he spoke of down to Whitechapel. His genial personality might carry a graver adventure through to a triumphant end. But the children of that wilderness will remain unmoved unless those good tunes can be danced to and sung.

THE PLAY IN PARIS.

Sentimental Comedy by Nepoty—Another Historical Melodrama—A Maeterlinck Festival—Sarah Bernhardt at the Halls.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—Lucien Nepoty, who has been connected with Shakespeare at the Theatre Antoine, presented at this house on Monday last a charming comedy in four acts, entitled "La Cigale ayant aimé—" which will appeal particularly to the average playgoer. It is of the old-fashioned "Cinderella" order with a modern sequel. A merry little seamstress, Quette, is wont to meet her sweetheart, Jean, in the gardens during the dinner hour, believing him to be a draper's assistant. Jean is very rich, the son of an ironmaster, and in spite of his father insists on marrying Quette. Jean's elder brother, banished from home, however, encourages the match. The father tempts the girl with a necklace, but she scatters the pearls to the winds. He then consents. Quette can hardly believe it true when she discovers she has married into such a wealthy family, but she is not happy. She is the daughter of a Bohemian painter, and finds the time hangs wearily in the midst of her critical sisters-in-law. A poor inventor calls to submit plans, and Quette recognises Bourlon, her late father's dearest friend. She overhears the ironmaster and her husband scheming to fleece from the poor old man his invention. The love of Quette grows cool, and at the end of the third act, after witnessing a violent family squabble between Jean and his brothers, calmed by the arrival of the elder brother, Quette returns with Bourlon to her mother.

What a joyful home-coming! We see the merry artists prepare the evening meal, and Jean, hastening in pursuit, finds his wife preparing a sauce, seasoned with laughter. He bids her good-bye for ever, while we are given to understand Quette will soon marry a young painter, a former pupil of her father, and a fellow in her own station of life.

The public will undoubtedly like this comedy, which is well played by Mlle. Germaine de France as the weary young wife unable to accustom herself to rich surroundings; Daragon as the inventor, and Puylagarde as the energetic Jean. F. Gemier has mounted the work in splendid style.

"Les Grognards."

Seven tableaux by G. Lenotre and Henri Cain, concerning the life of Napoleon and the "white terror," were produced at the Theatre Sarah Bernhardt on Tuesday. The supporters of Bonaparte in 1814 prepare for his return from the Isle of Elba. The conspirators are former "Grognards," or growlers who invariably complained, but were ever ready to serve the Emperor. The ephemeral Louis XVIII. is on the throne, and one of the plotters is to be arrested for having wounded an officer of the new régime. Marion, the "vivandiere," intercedes with the chief of the police, Bois d'Arcy, and recognises her former husband, who, believing her dead, had again married. The fear of being charged with bigamy makes him a puppet in the hands of his first wife, and he is constrained to assist in the different plots to restore Napoleon to power. He accompanies Marion to Elba, is arrested on his return to France, and finally promoted when the Emperor again briefly rules. The setting is interesting, while Augustine Leriche as Marion, Belieres as Bois d'Arcy, and Damores as Napoleon, do their level best with their rôles. The work will please the gallery.

"Bourgmeestre de Stilemonde."

The Theatre Moncey on Thursday was devoted to Maurice Maeterlinck, giving two works by the Belgian poet, a farce entitled "Le Miracle de Saint Antoine," and his three-act tragedy, "The Burgomaster of Stilemonde," which is in Sir Martin Harvey's repertoire. It was, strangely enough, forbidden by the French Censor until 1921. Jean d'Yd, as heroic Mayor, is convincing; Jacques Landier tactfully handles the ungrateful rôle of Otto. The name of Maeterlinck was received with cheers when announced as author from the stage, as is the custom at our premières.

The Miracle of St. Anthony.

The amusing play that followed constituted a relief from the foregoing war play. The location is likewise in Flanders. A maid servant is mourning the demise of an old maid, her mistress, and implores the assistance of her patron saint. To her amazement he appears and promises to resuscitate Miss Agathe. At first opposed by the curé and relatives, he is permitted, at the suggestion of the doctor, to visit the body, whereupon the dear old lady revives, scolding the servant for allowing a vagabond to come in the room. The saint is arrested as an escaped lunatic, only the faithful servant girl continuing to have faith in him and loaning him an umbrella. Her hopes are shattered by Miss Agathe really succumbing. The farce, in two acts, brought laughter without adding any brilliancy to the literary baggage of Maurice Maeterlinck.

"La Puce à l'Oreille."

This rollicking farce, in three acts, by Georges Feydeau, was revived at the Scala on Thursday by Marcel Simon, who holds the lead, supported by Sinoel, Clara Tambour, &c. It met with the same warm reception from the habitués as the other vaudevilles revived at the Scala during the past few years.

"Le Vitrail."

Sarah Bernhardt appeared on Friday night at the Alhambra, where she was enthusiastically received in a short poem-sketch by René Fauchois. She is booked for one month. It is the story of the lady of a manor awaiting the return of her lord from the Crusades. He enters in the darkened chamber, feigning horrible ailments contracted during the war. But the wife gives a reason for each why he is the more worthy of her love, and prays him to kiss her. He then draws the curtains from the glass windows (*le vitrail*), letting in the daylight, revealing himself in perfect health. He had only assumed his ailments to test her affection. The vehicle admirably suits Mme. Bernhardt, who is ably supported by Angelo as the knight. The great Sarah is superb in her declamation of the flowing verse during the fifteen minutes she occupies the stage. Her voice has still its crystal charm, and her first music-hall engagement in her native city is a big success. The programme also comprises Gardey, eccentric; Alex. Patty, balancer on head; Simonne de Bufresnil, pianist; Three Vakesras, dancers; Leon Rogee, imitating musical instruments; Anna and Louis, comic musicians; Lor Dain, Italian vocalist; Meriel, Anglo-French comic singer; and Clark's crazy cyclists. The show is excellent, and runs without a hitch.

THE DRAMA IN AMERICA.

"Miss Lulu Bett"—A Comedy of Reincarnation—"Passing Show of 1921."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Jan. 1.—Among the "best sellers" is a novel entitled "Miss Lulu Bett," a realistic study of life in a Western town, written by Zona Gale. Its middle-aged, self-effacing heroine allows herself to be the unrewarded drudge of her family. Once, during a visit to a neighbouring town, she met a man who said he loved her, and she married him. After a while it came out that he had been married before, and that his wife was living. Back comes the disillusioned woman to her drudgery in the kitchen and dining-room, but fate is kind enough to give her another chance. In a poor dealer in pianos and music that nobody buys, she finds a second husband. Zona Gale has dramatised her own novel, and the play has just been produced with success at the Belmont Theatre. Some of the scenes and characters are delightfully amusing, the acting of Carroll McComas in the title-rôle, and of Louise Closser Hale as Grandma Bett, being very good indeed, while the part of the child, Monona Deacon, is cleverly played by Lois Shore.

"Her Family Tree."

The popular Nora Bayes is appearing at the Lyric Theatre in a musical comedy in two acts and eleven scenes, entitled "Her Family Tree," which deals in a humorous way with the theory of reincarnation. The book was written by Al Weeks, Arthur Baer and Julius Tannen, while the music was composed by Seymour Simons. The piece is played by a numerous company, and opportunities are provided for a series of broad burlesques as well as for one or two scenes in a more serious vein, the scenes shifting from New York to California in 1849, thence to an English garden and a spot in China. The final scene is entitled "Outside Noah's Ark."

New Winter Garden Show.

"The Passing Show of 1921," just produced at the Winter Garden, has two acts, twenty-six scenes, and thirty musical numbers. It is the ninth of the series, and as usual is made up of travesties of popular plays, as well as numerous dancing and spectacular novelties. Willie and Eugene Howard are the chief comedians, and are very amusing. Marie Dressler is another fun-maker whose capers are quite diverting. The dialogue and lyrics were written by Harold Atteridge, while Jean Schwartz composed the music. This is one of the best of the Winter Garden shows.

SUCH IS FAME!

By HARRY TATE.

One man asked me what was my idea of going to the United States, and I told him my object was to design a new barrel to be used for negotiating Niagara Falls. "What do you mean?" said the man. "Well, it's like this, you see. Recently an Englishman tried to do the Falls in a steel barrel, but he failed and was drowned. My design is different. My barrel will be made of wood." "And do you think you will be successful?" I was asked. "Well, I don't think so," I retorted, "because I am not going inside it."

Why I Went to America.

At the Playgoers' Club a certain well-known artist said to me, "I am going to chuck this. I have only got one song in the show." My reply was, "The less you do the longer you'll last, because they won't find you out." "That's all right so far as it goes," he went on, "but I've got my reputation to consider." "They don't know you are here," I said. I was told I was talking balderdash, or something to that effect. And I proceeded immediately to try and prove my contention. Seeing a man outside a theatre I went up to him and asked, "Do you know X?" (mentioning a popular artist's name). "No," he replied. "There you are," I said to my friend, "they don't know you, as I said. Ask anybody you like in here."

I asked another man: "Do you know Harry Tate?" He said "No." "Have

you ever heard of him?" "No." "There you are again," I said to my artist friend, whereupon he said, "What a silly place to ask people the names of artists."

We went afterwards back to the Playgoers' Club, and I said to the lift-boy, "Do you know X?" He said "No." "Have you ever heard of him?" He said "No." Then my friend said "Do you know Harry Tate?" "No." "Ever heard of him?" "No."

I then asked the lad, "Do you know where the Hippodrome is?" "Somewhere on one of these corners but I'm not sure. It's either this corner or that corner," replied the lad, switching his thumb in the direction he wished to indicate. On getting out of the lift we went into the office, and the janitor said "Sign, please." So I signed "Harry Tate." "Here," said the janitor, "is this your name, or are you personating Harry Tate?" I assured him that that was my proper name, and said, "This is X." "I don't care who he is. This is the Playgoers' Club."

This is one reason why I went to America.

Presented to the Prince.

On the same boat was the Crown Prince of Rumania. At a concert we had I got up and sang a lot of gibberish, and I heard one American say to another, "Gee, this fellow's a wise guy. He can speak Rumanian!" Of course, one can imagine what my Rumanian was like. I then gave them some of my own songs, and the passengers took up the choruses. The Crown Prince was the lustiest singer of the lot! His English was perfect, and he expressed a desire to see Mr. and Mrs. Harry Tate. We were presented to the Prince, and when I go to Rumania for my summer holiday I shall be, I hope, entitled to be presented at Court!

A Royal "Super."

On one occasion, when the King of Denmark was at Marlborough House, I was asked to give my "Motoring" sketch. The King of Denmark sat on the right of Queen Alexandra, and the members of the Household were sitting around them. I purposely dropped the horn from the car to the floor, and the Danish King picked it up and gave it back to me. I dared not thank him, because he did not know he was interfering with the show.

Just for a lark I dropped the horn again, and once more the King picked it up. I said to "Tom"—my lad: "If he does this again he will have to come with the show."

When the Danish King found out that when he thought he was helping me he was unwittingly interfering with my show nobody laughed heartier than his Majesty himself.

A Gathering of the Clans.

I met an old Cockney stage-carpenter in Scotland. I said to him, "Bob, have you ever been out tiger-hunting?" He replied that he hadn't. I said, "You can catch tigers here if you are lucky." He replied, "Yus, I would like to catch a tiger. I would like a blinking hearthrug for the missus down at Ealing." "Then," I said, "if you go outside Aberdeen and hide behind the bushes you might be successful. But do be very careful. If you see a tiger don't move." The old carpenter did as suggested; he hid behind the bushes. After a while a tramp came along and said, "Will ye remember a poor old Hielan' mon." The carpenter looked at him in astonishment, very curiously, and the tramp repeated his question: "Will ye remember a poor Hielan' mon?" "Blimee," said the Cockney, "are you an Ealing man? Shove it 'ere. I'm an Ealing man too. Here's a couple of bob."

A Disaster at Sea.

There was an exciting incident on board a certain ship to which an accident had occurred. One of the passengers did a jazz up to the top deck and enquired of a fellow-passenger if anything was wrong. "Yes," said the man, "but don't ask too many questions." This put the wind up the first passenger. At that moment up came the chief engineer, to whom this same passenger remarked: "I hear there's something wrong?" "Yes," said the chief engineer, as he walked away. The passenger followed him and again asked: "Did I hear you say there is something wrong?" "Yes," was the reply. "What's wrong?" enquired the passenger agitatedly. "What's wrong?" said the chief; "nothing, except there is land in the blinking engine-room."

AS YOU LIKE IT.

Last week's big hits—at the Albert Hall.

* * *

Talking of boxing, Moran's favourite "play" seems to be "Merely Mary Ann."

* * *

I see that H. F. Maltby's Grand Guignol playlet produced on Monday is said to be "crowded with horrors." This does not apply to the occupants of the auditorium.

* * *

H. F. M.—How Fearfully Morbid!

* * *

So the Palace is returning to the fold as a variety house. It has heard the musi" c'all "!

* * *

When Sir Harry Lauder reappears there, we shall all exclaim: "To-night's the Knight!"

* * *

Personally, I shall rejoice when the Palace returns to turns.

* * *

Au-revoir, Ethel—we're sorry to "leave'o."

* * *

Henry Wenman describes his part in "The Betrothal" as the stickest ever known. Nevertheless, I hope he'll stick to it.

* * *

"'Alla Nazimova' is a picture," writes an enthusiast. Yes, a Nazi-moving picture.

* * *

Query for aspirants: Would you rather move in acting circles, or act in moving ones?

* * *

No pit at the Oxford! Alas! What a pity!

TOUCHSTONE.

WHAT'S ON IN TOWN.

ADELPHI (Strand, W.C.). — "The Naughty Princess," 8. Wed., Sat., 2. Gerr. 2645.

ALDWYCH (Strand, W.C.). — "The Private Secretary," twice daily, 2.30, 8.15. Cent. 7170. Gerr. 2315.

ALHAMBRA (Leicester square). — "Johnny Jones," 8.15. Wed., Thurs., Sat., 2.30. Gerr. 5064-5.

AMBASSADORS (Cambridge Circus, W.C.).—"The Whiteheaded Boy," 8.30. Tues., Fri., Sat., 2.30. Gerr. 4360.

APOLLO (Shaftesbury avenue). — "French Leave," 8.30. "Where the Rainbow Ends," daily, 2.15. Gerr. 3243.

COLISEUM (Charing Cross).—Karsavina, Winston's Water Lions, Harry Green in "The Cherry Tree," Royal Southern Singers, Du Callion, Wentworth, Alston, and Lake, &c. 2.30 and 7.45. Gerr. 7540.

COMEDY THEATRE (Panton-street, S.W.).—"The Charm School," 8.30. Wed., Thurs., Sat., 2.30. Gerr. 3784.

COURT (Sloane-sq.)—"A Midsummer Night's Dream," 8. Wed., Fri., Sat., 2. Gerr. 848.

COVENT GARDEN O.H.—"Cinderella," twice daily, 1.45 and 7.45. Gerr. 640-621.

CRITERION (Coventry-st.) — "Lord Richard in the Pantry," 8.30. Tues., Sat., 2.30. Gerr. 3844.

DALY'S (Cranbourn-street, W.C.).—"A Southern Maid," 8. Tues., Sat., 2.15. Gerr. 202.

DRURY LANE (Drury-lane, W.C.).—"Garden of Allah," 8. Wed., Thurs., and Sat., 2.15. Gerr. 2588.

DUKE OF YORK'S (St. Martin's-lane, W.C.).—"When Knights Were Bold," 8. "Teddy Tail," daily, 2.30. Gerr. 514.

EMPIRE (Leicester-square).—"Irene," 8.15. Mon., Wed., Sat., 2.30. Gerr. 3527.

GAIETY (Strand W.C.). — "The Betrothal," 8. Thurs., Sat., 2.15. Gerr. 2769.

GARRICK (Charing Cross-road, W.C.).—"Brown Sugar," 8.30. "The Shepherdess Without a Heart," daily, 2.30. Gerr. 9513.

GLOBE (Shaftesbury avenue). — "Fedora," 8.30. Wed., Sat., 2.30. Gerr. 6722.

HAYMARKET (Haymarket, S.W.). — "Mary Rose," 8.30. Wed., Thurs., and Sat., 2.30. Reg. 6830.

HIPPODROME (Cranbourn-st., W.C.).—"Aladdin," twice daily, 2 and 7.45. Gerr. 860.

HIS MAJESTY'S (Haymarket).—"Chu Chin Chow," 8. Wed., Thurs., Sat., 2.15. Gerr. 1777.

KINGSWAY (Gt. Queen street, W.C.).—"Knight of the Burning Pestle," 8.30. Mon., Sat., 2.30. Gerr. 4032.

LITTLE (John-street, Adelphi).—Grand Guignol, 8.15. Thurs. and Sat., 2.30. Reg. 2401.

LONDON PAVILION (Piccadilly-circus, W.).—"London, Paris, and New York," 8.15. Tues. and Sat., 2.30.

LYCEUM (Wellington-street, W.C.).—"The Babes in the Wood," twice daily, 2 and 7. Gerr. 7617.

LYRIC (Shaftesbury-av., W.).—"A Little Dutch Girl," 8. Wed. and Sat., 2.30. Gerr. 3687.

NEW (St. Martin's-lane, W.C.).—"The Wandering Jew," 8.15. Wed., Sat., 2.30. Gerr. 4466.

NEW OXFORD (Oxford-street, W.).—"League of Notions," 8. Wed., Sat., 2.30. Museum 1740.

PLAYHOUSE (Charing Cross road, W.C.).—"Romantic Age," 8.30. Mon., Thurs., Sat., 2.30. Gerr. 3970.

PRINCES (Shaftesbury avenue). — "Charley's Aunt," twice daily, 2.30 and 8.35. Gerr. 3400.

PRINCE OF WALES (Coventry-street, W.).—"The Blue Lagoon," 8.30. Mon., Thurs., Sat., 2.30. Gerr. 7482.

QUEEN'S (Shaftesbury-av.).—"It's All Wrong," 8.20. Thurs. and Sat., 2.20. Gerr. 9437.

ROYALTY (Dean-street, W. 1).—"Milestones," 8.15. Thurs., and Sat., 2.30.

SAVOY (Strand, W.C.).—"Paddy the Next Best Thing," 8. Mon., Wed., Sat., 2.15. Gerr. 3366-7.

SHAFTESBURY (Shaftesbury-avenue).—"The Great Lover," 8.30. Wed., Sat., 2.30. Gerr. 6666.

ST. JAMES' (King-st., W.).—"Peter Pan," daily, 2. "Daniel," daily, 8.30. Gerr. 1903.

ST. MARTIN'S (West-street, W.C. 2). — "The Skin Game," 8.30. Fri. and Sat., 2.30. Gerr. 1243.

STRAND (Strand, W.C.). — "A Safety Match," 8. Thurs., Sat., 2.30. Gerr. 3830.

VAUDEVILLE (Strand, W.C.).—"Jumble Sale," 8.25. Tues., Fri., and Sat., 2.30. Gerr. 3815.

WINTER GARDEN (Drury-lane). — "A Night Out," 8. Tues., Sat., 2.15. Gerr. 616.

WYNDHAM'S (Charing Cross-road, W.C.).—"The Prude's Fall," 8.15. Wed., Sat., 2.30. Gerr. 1022.

THEY SAY——

That Godfrey Tearle defers selecting his piece for recitation until he is facing the audience.

* * *

That Granville Barker is a strict vegetarian.

* * *

That when Charles Kenyon plays golf, he takes his dog with him to hunt for balls.

* * *

That H. A. Vachell introduced polo into California.

* * *

That Robert Hichens was once chased by a mad camel.

* * *

That Arthur Roberts's memory of the Oxford goes back forty-four years.

* * *

That Percy Burton has "managed" more famous actors than any other living man.

* * *

That the Royal children have been producing impromptu skits on Grand Guignol plays at Sandringham.

* * *

That Prince George has been the leading genius of these performances.

* * *

That a small girl who turned up at an understudy rehearsal of "Aladdin" claimed that she understudied "Hurrah! Hurrah! Hurrah!"

* * *

That the Dolly Sisters change their dresses twenty-four times in "The League of Notions."

* * *

That E. W. Tully is shortly going to Rome to arrange for the production of "The Bird of Paradise" in Italy.

THE VARIETY WORLD.

V.A.F. Meetings—A Hippodrome Hustle—Supporting Sir Harry—Mayor and Manager.

V. A. F. General Meeting.

The fifteenth annual general meeting of the Variety Artists' Federation will be held at the Horseshoe Hotel, Tottenham Court-road, Oxford-street end, on Sunday, at 7.0 p.m., with Mr. Albert Voyce in the chair. All members in town are requested to make a special effort to attend, as matters of considerable importance have to be dealt with.

Manchester Meeting.

Mr. Albert Voyce will preside at a mass meeting of V.A.F.s at the Salisbury Hotel, off Oxford-road, Manchester, on Tuesday next, at 12.15 p.m. The agenda will consist of the reading and adoption of the report and balance-sheet for the year 1920.

"Opening" the London Hippodrome.

In connection with the London Hippodrome's attainment of its "majority" last Saturday, H. Chance Newton tells us a quaint little story. All sorts of pieces had been suggested for the opening, but none were found suitable. At last, a fortnight before the opening, the late Mr. H. E. Moss (afterwards Sir Edward) and Mr. Stoll (now Sir Oswald) and the still gory Frank Allen, sent for H. C. N., and showing him certain scenery and "props" and sundry bits of music (composed by the late M. Georges Jacobi), commissioned him to write a suitable piece in fourteen days! This piece was entitled "Giddy Ostend; or the Absent-minded Millionaire," and was described as "an amphibious burletta," because some of its "action" had to take place between Jim and Marie Finney in the Hippo. "tank"

On the Track of Tich.

After some few days' rehearsal of this hurriedly written play, built up by the author at day and night rehearsals, Moss and Stoll suddenly packed off Chance Newton in company with the producer, Frank Parker, to South Shields, to persuade Little Tich to come up and play in "Giddy Ostend" a new leading character which H. C. N. was deputed to write on the train in time to show Tich! That he did, and Tich duly opened with the Hippo. exactly a week later. Quick work for All Concerned.

And Marcellus.

Another leading comedian in the Hippo.'s opening piece was Marcellus R. Morand, who is now scoring so splendidly as the outwardly stern but inwardly "susceptible" General in "French Leave" at the Apollo.

Supporting Sir Harry.

The excellent supporting company of variety artists for Sir Harry Lauder's season at the Palace on the 31st inst., will include Parish and Peru, "Dream Stars," Misquette and Maxley, Bob. Anderson and Pony, The Manchu Troupe, and The Six Highlands.

New Star for Variety.

When Alexandra Carlisle finishes her engagement at the St. James's, that lovely lady will go for sundry big variety engagements which are being booked for her by Julius Darewski. The playlet in which Miss Carlisle will appear is the work of Milton Hayes, and is entitled "One Chance for Rosalie."

Popular Pressman Ill.

We regret to learn that at the moment of writing William Ward, so long associated with Sir Oswald Stoll's press department at the Alhambra, has been struck down by serious illness, and is lying in the London Fever Hospital.

Variety Artistes' Federation.

Members of the V.A.F. are requested to note that four death levies are now due upon the 1921 book. Red stamps three.

A Feline Wonder.

It is surely a record for an artist to play the Cat in 23 pantomimes. Mr. Johnny Fuller, who is at present playing the Cat in "Dick Whittington" at the Theatre Royal, Bradford, can boast of having achieved this remarkable record. Johnny writes us a cheery note to the effect that he "never felt better in his life," and hopes that he will be able to play the feline part for many years to come.

The Brinsworth Endowment Fund.

Mr. Harry Blake is working practically night and day on behalf of the Brinsworth Endowment Fund scheme, particulars of which we gave in a recent issue. The idea, it may be repeated, is to give a handsome illuminated certificate, signed by the officers of the Variety Artistes' Benevolent Fund and Institute, in exchange for a guinea, and by that means obtain eventually the sum of £40,000 necessary to place the home in an independent position. The signatories, it may be added, are being kept busy signing certificates, but Mr. Blake is asking for more guineas and still more.

Miss Violet Loraine.

Congratulations to Miss Violet Loraine and Mr. Edward Joicey, M.C., a member of the Northumbrian family, of which Lord Joicey is the head, on their engagement. The clever and popular revue actress will, it is stated, leave the stage on her marriage, but a legion of admirers will hope that she may reconsider her decision. A popular variety and pantomime star ere she won added fame in "The Bing Boys," and succeeding revues at the Alhambra, Miss Loraine is deservedly a great favourite with the playgoing public, who will hope that her good-bye to the stage will be long delayed.

A Popular Manager.

Rarely has a music hall manager had such a send-off on his departure on promotion as had Mr. G. H. Richardson, resident manager of Swansea Empire, last week, when the Mayor (Ald. Molyneux) presided over a town's meeting on the occasion of the presentation of a cheque for 100 guineas (part of the total subscribed by a public testimonial). His worship described Swansea's loss as Glasgow's gain—Mr. Richardson is taking over the reins of Glasgow Empire—and among the tributes was one from the Deputy Chief Constable (Superintendent Roberts), who spoke highly of Mr. Richardson's work for charity during the war. Another was from Capt. Aubrey Williams, President of the Swansea branch of the Welsh Legion of Ex-Service men, who spoke to Mr. Richardson's assistance to ex-fighters.

Local magistrates also contributed to the testimony, as well as Mr. Owen Harries, one of the principal shipowners in the Bristol Channel, and at the close Mr. Tomlinson, musical director of the Empire, handed over as a "surprise packet" a wallet of notes on behalf of the orchestra. Mr. Richardson (who is succeeded by Mr. Percy Wingett, of the Liverpool Olympia) in returning thanks, said it was a severe wrench for him to leave Swansea,

Sir Walter de Frece.

Sir Walter de Frece, M.P., acting under medical advice, has left town for the South of France. He is accompanied by Lady de Frece, and they will be away till the House meets.

"Alice" Breaking Records.

Owing to the enormous success of "Alice in Wonderland," Mr. Archibald H. Griffiths has arranged for an extension of the run originally contracted for at the Victoria Palace. "Alice" recently broke all records for money taken at six matinées of a children's fairy play.

A New Act.

A new act is to be produced on Monday next at the Empire, Shoreditch, under the name of Wright, Conelly, and Mac. The act consists of two versatile vocalists and a pianist, and the material and songs to be presented are, we hear, quite original and of a high order of merit.

Ivory Cross Dancers' Matinée.

The Ivory Cross Second Dancers' Matinée which takes place on Friday at the Alhambra, has assumed quite an international aspect, no fewer than five countries being represented. Russia by Seraphine Astafieva and Serge Morosoff; Sweden by Jean Borlin and Jenny Hasselquest; America by Elsie Janis; the Colonies by Decima and Eddie McLean, and Britain by Phyllis Bedells and Jack Hulbert. Great interest is being shown in the Fox-Trot Competition, which will be one of the features of the afternoon's entertainment, and most of the leading dance clubs and subscription dances intend sending a picked couple. Mme. Adeline Genée is chairman of the Judging Committee.

The Prince and Australian Bushmen.

Mr. Fred Cooper, the Australian stockwhip expert, who was presented to the Prince of Wales at the White City Exhibition on Jan. 6, and personally complimented by him on his performance, tells us that he has since had a letter from the Prince expressing his delight.

Tom Titt's Impression of Mozart.

A grin—and that grin alone—of George Mozart is sufficient to send one into shrieks of laughter, says Tom Titt. He is master of mimicry and never lacks

fresh gags. That is why he never gets stale. He is original himself and impossible to be copied by lesser comic lights. In my caricature I have tried, beside the grin, to emphasise the sardonic glance of the eye.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild wish to thank Mme. Walker for her donation of £2 2s., and Wee Georgie Wood for £5, matinee donation, both kindly collected by Miss Lottie Albert. The Manchester Hippodrome is thanked for kindly collecting £65 6s. 8d., and thanks are also due to Bertram Iles, the manager, and his energetic assistants who worked very hard to make this splendid collection. The Duke of Newcastle is gratefully thanked for his matinée donation of £5, also £1 1s. the Chemical Cleaning and Dyeing Co., per the secretary.

The annual matinée of the Guild takes place on March 3 at the London Pavilion. A special appeal is made to help maintain the poor little orphans and children and widows of the variety profession.

The Terriers.

At the meeting on Sunday last Dick Henderson officiated as W.T., George Wisdom as V.T., Captain De Villiers G.C., George Adkin W.I., Tommy Ford W.D., Ken Barton Y.B., and Harry Moore as Organist, and Arthur Were as Secretary.

A hearty welcome was extended to Capt. De Villiers and Harry Moore upon their re-appearance in the Kennel.

The following applications for membership have been received:—First Notice: Charles Harvard and Hal Gordon. Second Notice: Frank Dunlop.

Owing to the annual general meeting of the Variety Artistes' Federation, on Sunday next, the Lodge will be closed on that evening.

In future, the usual meeting of the Order on Sunday nights will finish at 9 p.m. sharp, to meet the general convenience of members.

The election of officers for February will be held on Sunday, Jan. 30, 1921.

"The Memory of a Song."

Miss Alice Lilley, who produced the new Horatio Nicholls ballad, "The Memory of a Song," at the London Opera House this week, made an instantaneous success with this fine number.

Miss Violet Bruce.

At the Putney Hippodrome this week, the above talented young artist is appearing as the Fairy Queen in "Aladdin," in Sydney Bransgrove's pantomime, and her clever performance, which includes a delightful rendition of "Bubbles," is one of

MISS VIOLET BRUCE.

the outstanding features of the show. At the conclusion of her present engagement, Miss Bruce will probably return to musical comedy, her last engagement in which was that of "Tina."

Ernie Mayne.

Ernie Mayne, who is one of the big favourites at the Holborn Empire, is back at this house, after an interval of only two weeks. Ernie has found another certain winner in "Waltzing," which proved immensely popular last week at the Bedford Palace and Willesden. Although Ernie has a budget of successful songs at the moment, we hear that he purchased several more last week for later production.

Henri de Vries.

Henri de Vries will shortly start rehearsing the new dramtic comedy protean sketch which has been specially written for him by Norman Lee, in association with Miss Dorothy Drake.

ILFORD HIPPO. CARRIES ON.

The strike of electricians at Ilford caused considerable inconvenoence at the Hippodrome, but the energetic manager, Mr. C. M. Baillie, ably supported by Mr. Jones, his assistant, rose to the occasion, and the house has not been closed a single night. When the electric light was turned off, steps were at once taken to "carry on." Luckily gas is available, and the hall itself is being lighted with incandescent lamps.

On the stage, motor car headlights worked by accumulators give the necessary flashing effects, whilst two large acetylene landing flares give the required lighting for general business.

An exceedingly good programme, including Harry Tate in "Motoring," attracted a fairly good house on Monday night, and as the arrangements for the public convenience become more widely known a great increase in the attendance is bound to be recorded.

"The Cherry Tree's" Success.

Harry Green is making his fourth visit to the London Coliseum this week in that popular sketch "The Cherry Tree," which has proved one of the biggest successes ever seen in this country. When a successor is needed Harry has a sequel to this amusing sketch ready, but judging from the popularity of "The Cherry Tree," we are not likely to see the new sketch until late in the autumn.

Miss Mary Mayfren.

The name of Mary Mayfren has been associated with a number of successful vaudeville playlets, including "The Yellow Fang," "The French Woman," "The Woman of Louvain," and "Tornado," and much interest will attach to her next production which, if negotiations are completed, will, we hear, be written by Norman Lee.

Chelsea v. Reading.

On Monday evening, after their Cup Tie match, the members of both teams, and their directors, were present at the Victoria Palace, and spent a very enjoyable evening.

Alpho

At the Euston, this week, Alpho is presenting his new ventriloquial act, "Tinker the 'tec," with conspicuous success. The show is a very novel one, and the working of the figure whilst he (Alpho) apparently sleeps, is done with exceeding cleverness. At the conclusion of his show, Alpho was given a very gratifying reception.

"Heads and Tails" Successor.

Will Dalton tells us that "Heads and Tails" is fully booked (every week) to next pantomime season (1921-1922), when Geo. Norton, Lynn Wright, and himself take out their first panto, "Little Jack Horner," which is already booked the full ten weeks' run. "Heads and Tails" has not had one week out since production in 1919—105 consecutive weeks.

LONDON HIPPODROME'S COMING OF AGE.

FUTURE OF BRILLIANT PROMISE.

The twenty-first birthday of the London Hippodrome, which was reached on Saturday, was celebrated by a luncheon at Kettner's Restaurant, Soho, on Monday afternoon. Mr. R. H. Gillespie, the managing director of Moss's Empires, Ltd., proprietors of the Hippodrome, presided over a company which, in addition to representatives of the London Press, included Mr. Frank Boor (manager), Mr. Fred Trussell (former manager), Mr. Julian Wylie, and Mr. Jas. W. Tate (producers of "Aladdin"), and Mr. Will A. Bennet, Press representative.

In an admirable brochure on "Our Coming of Age" Mr. Will Bennet said the history of the Hippodrome was unique. The theatre was built originally to carry out a long-cherished idea of the late Sir Edward Moss, that he would give Londoners "a circus show second to none in the world, combined with elaborate stage spectacles impossible in any other theatre." "The success of 'Aladdin,' the first Wylie-Tate pantomime, is too complete and apparent to need more than passing reference," adds Mr. Bennet. "It signalises yet a new era in the Hippodrome history, and is a happy augury for the triumph of Mr. R. H. Gillespie's managing directorship."

The chairman, proposing the loyal toasts, referred to the interest which the Prince of Wales was taking in "Warriors' Day," which he had practically started.

Record Figures.

Mr. Gillespie welcomed the representatives of the Press at this celebration of the twenty-first anniversary of the Hippodrome. He did not mind telling them that he was connected with the Hippodrome long before Mr. Trussell was thought of—(Mr. Trussell: Not thought of, sir!) (Laughter)—so far as the Hippodrome was concerned. One of his very first jobs years ago, when he started business life, was to check some of the returns of the Hippodrome, and he had been more or less intimately associated with the Hippodrome ever since, although perhaps more in the background than in the last ten months. Mr. Bennet had written on the history of the Hippodrome, remarking that to him it was thoroughly interesting. One point which Mr. Bennet might, however, have made more of were the wonderful successes of Mr. de Courville at the Hippodrome. He was glad to be able to bear witness to the extraordinary genius and success of Mr. de Courville. (Cheers.) They had now varied their licence and become a legitimate theatre, and he also referred with satisfaction to the fact that they had obtained a licence to sell alcoholic liquor. He had received a telegram from Mr. Frank Parker, from the Crystal Palace, wishing the Hippodrome many happy returns of the day. They had started a new régime. They were starting under rather new auspices, and he thought it would be generally agreed that the success which was attending the Hippodrome at the present time was a very good omen for their future. The figures taken during the present pantomime season beat those for any three weeks at the London Hippodrome. He thought the public might be assured that they were in for something very, very good. It was a very difficult matter to follow such successes as they had had at the Hippodrome, but personally he had no doubt in his own mind that they would be able to do so.

Popular Manager's Reminiscences.

Mr. Fred Trussell related stories of his eighteen years' management of the Hippodrome, and referred to the régime of Mr. Stoll, Sir Edward Moss, Mr. de Courville, and also spoke of the present successful management. Mr. Trussell told a story of a conversation he had some years ago during a very wet period with another London manager. "You are doing good business, old man," remarked the other manager. "Yes," replied Mr. Trussell. "The star turn, I suppose?" inquired the other manager. "Jupiter Pluvius," returned Mr. Trussell. "Really!" said the other manager. "How much are you paying him?" (Loud laughter.)

Mr. Trussell also told the story of a father who took his daughters to the Hippodrome and tried unsuccessfully to book seats at 5s., 7s. 6d., and half a guinea. When told there were no tickets for seats left the elder daughter exclaimed, "How absurd, papa! Fancy having no tickets left. Why don't they have more tickets printed?" (Laughter.) Mr. Trussell also told of how on one occasion he lent Queen Alexandra a fur coat when she was attending the Hippodrome. He was hailed next day as a second Sir Walter Raleigh, and later on sold the coat with a £5 profit. (Laughter.)

Mr. Gillespie, proposing the health of the Press, said that he could not remember an unfair criticism of Hippodrome shows.

The Preference of the Press.

Mr. H. D. Hibbert, in responding, said he was free to admit that he had never in this city seen anything more picturesque, beautiful or amusing than the pantomime which had been produced by their friends Pelmash and Potmutter. (Laughter.) Still, he must confess that he had an old-fashioned love for the circus. He knew that his old friend Sir Edward Moss was going to establish a permanent circus in London, and he was very sorry that it did not hit. He did love a circus. After that he put the pantomime, and they had got a very good one. Mr. Hibbert referred humorously to the new licence which had been granted the Hippodrome, and said the ordinary members of the public would not want to go to the bar. The only people who would want to frequent the bar were the members of his own craft—(Laughter)—who had been carefully informed beforehand by Mr. Will Bennet of the excellence of the show. (More laughter.) He expressed thanks for the hospitality accorded the Press that day.

"Aladdin's" Sponsors.

Mr. Frank Boor, manager of the Hippodrome, introduced the company to the producers of "Aladdin," Messrs. Wylie and Tate. The old Hippodrome, he said, must be known in the future as a Moss Empire Theatre. Another thing worthy of note was that every seat in the house was bookable. He called upon Mr. Wylie and Mr. Tate to say a few words.

Mr. Wylie said they realised the great traditions of the London Hippodrome, and were going to do their best to live up to those traditions.

Mr. Tate said they appreciated the wonderful traditions they had to follow. All he could say was, "Wait and see." (Laughter and cheers.)

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MY MUSIC HALL TOUR.

OLD FRIENDS IN NEW SETTINGS—COUNTING THE LAUGHS—WHO'S WHO?

By instinct I am a very conservative mortal. If the position of my study bookcase were altered, I should be tragically distressed, or if the signed picture of George Meredith which hangs on my wall were replaced by one of Robert Burns, I should feel as though the bottom had been knocked out of existence. But my intellect is all in favour of progression, and I rejoiced last week at the Palladium, even though my instinct was thwarted, to find old friends in new settings. Marie Lloyd, Lorna and Toots Pounds, Little Tich, and Ernie Lotinga, all treated me to fresh joys, and their pastures were fair as well as new.

At the Palladium.

Never tell me that I shall one day hear Marie sing a better song than "I Dillied and I Dallied." That is as impossible as to cultivate a blue rose or find the square root of two. But her new song, "I'm One of the Ruins that Cromwell Knocked About a Bit," is hugely delightful, and a very worthy successor to the classic lady who lost her way with her old cocklinnet. Marie Lloyd is wonderful, whatever she does. In addition to the Cromwellian ditty, she sang "There's the End of Your Perfect Day" and "I've Been a Waac."

Lorna and Toots Pounds appeared in a new setting which embraced both the sublime and the ridiculous. The arrangement and scheme of their scenes are always artistic. The ridiculous in this case was symbolised by a group of quaint toy animals squatting in various poses on the piano. In addition to their powers of mimicry, they have the added faculty of being able to take themselves seriously. As a rule, imitators confine their activities to taking off other people, and do not allow other people an opportunity of taking off themselves.

Their most successful items were "Kentucky, How I'm Longing for You," an imitation of G. P. Huntley, and "The Tin Pot Jazz," with which they concluded. I enjoyed the Huntley imitation most, but imagine the majority would have voted for the "The Tin Pot Jazz." It was exceedingly clever, and, as they are still tin-pot-jazzing at the Palladium this week, I suggest that you go and see them.

Little Tich's novelty was a quaint song in which he appeared as a Frenchman. The only thing I have against this song is that he only bumps his head once in it, and I always reckon on at least three. He did not bump his nose at all in his second song, where he posed as a lady who had just been presented at Court, but he got into so many difficulties with his train that I forgave him.

I do not know how many laughs Little Tich evoked, but one of our statisticians might put in some useful work by classifying our comedians according to the number of laughs they get per minute. Little Tich, say, 43; Smith, 41; Jones, 37, and so forth. Ernie Lotinga claims that the 25 minutes which it takes to play his new sketch, "Three Knocks," produces 350 laughs. That works out at 14 per minute, and I do not think he overstates the case. I began to count, but found it so difficult to decide when one laugh ended and the next started that I gave it up.

Old friends, who had nothing new to show me on this occasion, were George Mozart and Max Darewski. They were both in good form. McRae and La Port gave an amusing exhibition of freak acrobatics, and the Faynes provided an "unusuality" entitled "In a Conservatory." It was distinctly unusual, for the Faynes were not influenced in the customary way by their romantic environment. The male member twisted and contorted himself as though he had no more bones than the plants, while the lady sang songs.

The Gladiators concluded the long programme by giving a short display of their strength. It would be interesting to know who was the strongest couple on the halls. I believe I should plump for the Gladiators. Perhaps some manager will arrange a test?

At the Metropolitan.

Farr and Farland were making their appearance at the Metropolitan, so I visited the Edgware hall in order to see what kind of a welcome they were receiving. The welcome was so cordial that one of them (whether Farr or Farland I do not know) had to make a speech. They are a very amusing couple, and I would include them in my all-star cast. They presented a new sketch, in which the tall one attempts to describe a heroic action on a sinking ship, and the short one muddles him up.

By the way, our programme would be more illuminating if they gave information which would reveal the respective identities of music-hall couples. "Farr (the big chap) and Farland (the little fellow)," for instance, would settle a much debated point. "Noni (the clown) and Horace (the handsome man)," would be another useful pointer; and so would "Smithers (the one with the mole) and Jones (the one without the mole)."

Dolly Elsworthy is a great favourite with Metropolitan audiences, who gave her the greatest of receptions. One of the most interesting turns was Gaby Revette, who presented a series of tableaux after famous paintings. Some of these were very artistic, none beating the first tableau—"The Angelus." "His First Footsteps" and "Evening Prayer" were also good. The best tableaux were those which represented pictures with which the audience were familiar.

Frank Keith, the first turn, was just dancing off as I came on, so I can only say that he ended well. I hope to see him begin another time. Serious music was provided by the Empire Operatic Quartette—I congratulate the soprano, Hilda Mulligan, on her vivacity, and Wilfred Essex sang some rousing songs.

To conclude with a good story told by the Scottish comedian, Neil Melvin:—Policeman to night reveller: "Let go that lamp-post." Night reveller: "I refushe." Policeman: "Let go, I say!" Reveller: "I won't. I got it firsht. Go and find another."

EXTRA TURN.

V.A.B.F.'s Good Work.

Among the many sad cases for relief which came before the Committee of the Variety Artistes' Benevolent Fund last week was one from the provinces, which the official local representative stated to be the most distressing he had ever witnessed. The man, who was at one time quite a well-known performer, has been under nine operations, and the medical faculty are so surprised at his still being alive that the case has been referred to in the trade journals. His sister, who works in a mill, has been looking after him as well as she can, but is now on "short time," and only earning 6s. a week. The Committee immediately saw to the needs of the case, and will continue to look after the poor fellow. In spite of one or two pension cases being discontinued, others have cropped up in their stead, and the amount granted is £46 weekly. Popular lady artists who have retired to nurse their aged and infirm mother, and who have lost their little all in Farrow's Bank, were helped to pay their quarter's rent, the Ladies Guild also assisting.

Swansea Empire Management.

Mr. Bert Wingett, who for two years was deputy manager of the Liverpool Olympia, where he was exceedingly popular, has been placed in charge of the Swansea Empire. On leaving the Mersey city, Mr. Wingett was presented by the orchestra, through the conductor, Mr. Moore, with a handsome suit case, and on behalf of the general staff, and friends, Mr. James M. Buchanan, the manager, handed him a wallet containing Treasury notes.

For South Africa.

The following artists sailed from Southampton on Friday last, per R.M.S. Kenilworth Castle, to fulfil engagements with the African Theatres Trust Limited, booked by the I.V.T.A. Limited:—Variety, J. H. Scotland; musical comedy, Miss Molly Shine.

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THE LONDON MUSIC HALLS.

THE COLISEUM.

The more one sees Winston's Water Lions and Diving Nymphs (they remain in the Coliseum "bill" this week), the more one wonders. The "understanding" which exists between the five seals who partner Mr. Winston and his pair of lady swimming assistants is extraordinary, no words of command being necessary for the seals to do their perfect work of imitation. They just do it, each waiting his turn, for all the world as if he had, say, the signing of his own contracts.

Earlier in the programme appear Les Tumilets. Here, now, are two very clever roller-skaters; there is a "Human Top" business complete with electric dynamo to make the top go round, and pretty lights to make it extra effective. But here, above all, are two artists who, by their methods, make an act that is unique. The "funny" one of them does his work so solemnly, and "blunders" so perfectly that many people must be deceived into taking him for a really incompetent artist. It may be a paradox, but it is true that here, for 20th century consumption, is an ideal humorist.

Edgar Curtis presents his "Lilliputian Wonders" with full success. Constance Wentworth, Helen Alston, and Frederic Lake have a musical and comedy interlude of very distinct merit. The first-named "features" good mezzo songs by such as Buchanan and Clarke; Miss Alston has a song-at-the-piano repertoire quite worthy of her talent and "twinkling" personality; and Mr. Lake combines a fine number like Kennedy Russell's "The Hold" with another in comedy strain to secure for himself—as on Monday, so it must be all the week—a great reception. The act, by the way, is splendidly staged and given a desirably original send-off.

Of Du Calion, the loquacious "ladderer," need one say anything—save that he is here? Presumably not—unless the more nervous of us who are destined to sit within range of him might submit, without for a moment denying that we have full confidence in his balancing powers, that without his ladder Du Calion would be just as delightful!

Harry Green returns in Aaron Hoffman's famous one-act play, "The Cherry Tree," and of necessity repeats his great success; the Royal Southern Singers, those brilliant people, are in St. Martin's Lane again, and welcome; the Romano Brothers present that perfect exposition of physical culture and Grecian art of theirs; and the Karsavina-Novikoff ballet enters upon its third week, substituting its delightful "divertissement" for Schubert's "Nursery Rhymes," under the same happy auspices as ever.

VICTORIA PALACE.

Bob Anderson with his polo pony, Fanita, a really beautiful animal, with quite an uncanny equine sense of humour, is appearing here this week. Fanita does some very clever tricks, and this astute quadruped is also a capital arithmetician, and can add a sum of four figures and four lines, as well as indicating figures and doing subtraction at the bid of members of the audience. Betty Barclay and George Glover in their new ideas in original musical settings, with E. Westby at the piano, are always bright and lively in their clever cross-talk and pretty and witty songs and duets, and Betty's recitations have quite a piquant flavour of their own. "Sergeant Johnny Ludlow, 192," is quite a pretty song scena, with a most picturesque setting.

Rex Romaine and Doris Dainton present their always-welcome vaudeville cocktail. "She Was Wonderful" is capitally sung by Rex, and their quarrelling duet is very good fun. Harvard Holt and Kendrick in the great game of aerial football between Reading and Chelsea, give a most skilful and exciting act.

Eddy Boyes, the Anglo-French knut, tells of his experiences in France with spirit and drollery. G. W. Hunter gives some good new funny stories, and is very popular. W. H. Squire, the 'cellist, is a great favourite, and gives selections from his repertoire with much facility and expressiveness. Lily Farney, the vocalist, who sings "Robin Adair" and "Dream Time In June Time With You," is remarkably well received; and Auriol Jones is the accomplished pianist. The Arnaut Bros., the famous musical pantomimical clowns, contribute their clever and comical show, embellished with melodious excerpts and clever and fantastic trick playing and bird whistling, and are very heartily acclaimed.

THE EUSTON.

There is a comprehensive programme to be seen at the Euston this week—a programme that contains something for everybody whatever his taste. In Alpho there is a ventriloquist who is not content merely to carry on a disjointed conversation with his "companion," but by weaving into his act an amusing and well-written little story he invests it with more than ordinary interest. His ventriloquial powers, too, are exceptionally good. Then there is Wilfred Essex, the famous baritone, whose fine voice is heard to great advantage in "The Trumpeter," "Jogging Along the High Road" (an excellent marching song with an infectious swing about it), and W. H. Squire's "That Old-fashioned Town." A light comedian who can put over a song to good effect is Arthur Pond. His first number, a ditty founded upon the old nursery rhymes, is an admirable one. A couple of skilled exponents of terpsichore, Carvet and Verena, who as the programme has it "make an art of dancing," proved particularly popular. Their dancing exhibition is certainly one of the best of its kind we have seen.

In his sketch, "The Vicar Intervenes," by Wal Pink, the well-known comedian, Joe Elvin, and his company provide a mirthful quarter of an hour. Dan Cleary has "the only horse in the world that mimics Charlie Chaplin," a feat that undoubtedly evidences a very wonderful piece of animal training. Carton, Andrews and Wray make a harmonious trio in new vandevillisms, and Little Ivy de Verne, the remaining item on the programme, is a delightfully talented child comedy actress.

NEW CROSS EMPIRE.

This house, refurnished and altered in many ways for the comfort of the public, is now one of the brightest of the outlying variety theatres of London. The programme this week is of the usual excellence, and opened with the marvellous table circus of Mme. Dalmeed. Cats, dogs, monkeys, cockatoos, a goose, rats, doves, &c., quite a "happy family," all go through a most interesting series of evolutions, from walking the plank to a voyage in an aeroplane. Really a most marvellous exhibition of bird and animal training. Then came Stella Spence and Harry Jocelyn in their "passing pleasantries." The cross-talk of this pair, with their Dickens quips, caused much laughter. "Where the Buttercups and Daisies Grow" was a good number, and went well. They followed with a Chinese scena and dance, which also earned them much applause. Sam Barton, in rags and a bicycle, was a scream. His antics evoked one huge laugh the whole time he occupied the stage. Hilda Glyder is a great favourite, and she was at her best on Monday evening, singing "I'm Not That Kind of a Girl" and two other songs, and the audience insisting on more, obliged with "Oh! Johnnie." Tony Castle gave a very good show at the piano. The selection was left to the audience, who chose such popular tunes as "Bubbles," "That Old-fashioned Mother of Mine," and others, which were all played in a lilting rag-time, and scored every time. His partner sings a very good song, and their business in a duet, in which "Bo, Bo," occurred a good many times, caused hearty laughter. They were deservedly encored.

G. H. Elliott, the chocolate-coloured coon, was at his best. He rendered his latest success, "Ohio," as only he can with this class of song, and that is saying much. For an encore he gave "Down in the Dell Where the Blue-eyed Marys Grow," and then had to appear before the curtain ere the audience would part with him. Rich and Galvin are really the acme of synchronistic dancing, and their "business," in morning suits and top hats, earned for them a well-deserved encore. Rich (we think it was) gave a good yodelling song, and the turn was altogether a novel one and much appreciated. To a back curtain of the rising sun the Coenens went through their balancing feats. As an Indian and two squaws they performed a thrilling series of equilibristic feats.

WOOLWICH HIPPODROME.

George Carney, who is at the Woolwich Hippodrome this week, was responsible for a very popular act. His first contribution was his "Count Without An Account," in which he did some clever burlesque "heavy" work, and in his second he gave an ample display of his powers of dialect. His "Stephano Delpippo" really lived as he sang "Saffron Hill," and local colour was ably provided by his four assistants.

The Westbrooks gave an excellent display of clever dancing. Incidentally they illustrated very charmingly that they could wear four frocks at once without in the least detracting from their air of chic, and as they shed each one in turn they just came up fresher than before. Good work, good music, and clever patter made their deserved success.

Tom Edwards provided a ventriloquial entertainment so far removed from the usual stuff that one was apt to miss the mastery of technicalities in the enjoyment of the dialogue. His rendering of Chevalier's "Fallen Star," accompanied by his assistant, Jack Edwards, was the goods.

Herbert Lee rolled off verses of his song in Yankee, Cockney, Lancashire, Scotch, and Nigger with marvellous versatility, especially in view of the fact that he was in evening dress, and the only thing he had to lend him colour was his opera hat, but he used that as it has never been used before.

Rosie Reyes gave a delightful rendering of "Memories of a Song" and "The Admiral's Broom," and was heartily acclaimed; and the programme was completed by Maie Sylver and Teddy Fox, the De Breans, and Geo. Gilbey.

STRATFORD EMPIRE.

The capital programme here this week attracted a full house on Monday. Talbot O'Farrell, the popular Irish comedian, heads the bill. He tells many witty stories, which are keenly enjoyed, and his rendering of "The Kingdom Within Your Eyes" is heartily received. As an encore he gave "The Lisp of a Baby's Prayer," which he renders with much feeling.

Billy Wills and Eclair Twins, in their eccentric novelty dances, score heavily, their numbers being very varied. They work hard throughout and receive much applause. Another great favourite is Harry Ford, the logical comedian. His two songs, one concerning the happy days of long ago and the other the comforts of home life, provoke much laughter. The Golda-Penville Quartette submitted some of Horatio Nicholl's most successful and popular ballads in artistic manner. The vocal contributions by Miss Margaret Golda and Harold Herrick created a furore whilst the flute solos and accompaniments by Miss Edith Penville charmed all. Mention must also be made of the excellent way in which Miss Dorothy Southgate plays the piano.

Roy Rice and Mary Werner, in the burlesque, "On the Scaffold," make merry with their acrobatic feats and smart back-chat. "A Ride Through the Country to a Farm" is given by Carr Lynn, who cleverly mimics all animals that one would meet on such a journey. Jack and Tommie, the original Service duo, who describe themselves as the "somewhat different vocalists," give a popular act; while Henry Martinez and Co. submit a clever equilibristic turn.

POPLAR HIPPODROME.

One of the most successful items on the bill at the Poplar Hippodrome this week is Mr. Tom Edwards, the Huntsman ventriloquist. Animal and bird imitations are difficult enough in the ordinary way, but when they have to be accomplished ventriloquially, the task must be tremendous. Yet this is what Mr. Edwards does with apparently the greatest of ease. Assistance is now lent to this clever turn by a character pianist, Mr. Jack Edwards. Another very popular artist is the Scotch comedian, Mr. Sammy Shields. His patter is of the brightest and most topical, and the bursts of spontaneous applause which punctuate his turn indicate that he echoes popular sentiment in all his sallies. He concludes with a pithy lyrical summary of recent football events, and comes in for a big reception. Miss Aimée Roberts, who follows, is an excellent dialect comedienne, whose character impressions of Lancastrian and Cockney life found great favour with the audience.

The popular Polnski Brothers have a new detective act which should prove an unlimited fund of merriment. Then follows Mr. Whit Cunliffe, brown, bright, and breezy as ever. His new song, "Riding on a Char-à-banc," shows him as an excellent character artist. He has also a very attractive number, "Seven and Six," to which, in response to insistent applause, he had to concede an encore verse. The inimitable Hebrew comedian, Mr. Gus Harris, is also a very successful candidate for popular favour. A rich and racy humorist is Mr. Harris, and the audience were quick to appreciate the fact. Two excellent speciality acts also figure on the programme, namely, Nina and Partner in a comedy gymnastic act, and the Three Walkers, whose equilibristic work entails some feats of strength which are nothing short of prodigious.

WILLESDEN HIPPODROME.

Mr. Harry Day's revue, "Jingles," which had such a splendid send-off at the Stratford Empire recently, is being presented at the Willesden Hippodrome this week. The revue is one of the best of Mr. Day's productions, being well written, bright, full of fun, tastefully dressed, and containing a wealth of attractive melodies. The company is of all-round excellence, and the show goes with a great swing.

Miss Kitty Emson acts cleverly throughout the whole of the fourteen jingles, and her singing of the lilting "Wyoming Lullaby" is especially successful. Vocalisation also is a great point with Miss Florence Williams, whose "Bubbles" in Bubbleland is finely rendered, while her dancing is neat and dainty. Mr. Joseph Alexandre is a comedian of infinite resource, and gets many a laugh with his gags. He has an admirable collaborator in Mr. Fred Hastings, while Mr. George Spry is another comedian who gives a capital show. Miss Lillie Ellis and Mr. Frank Green prove themselves clever dancers, their slave dance being a brilliant effort. Mr. Felice Delia, a singer of the first order, wins much appreciation, and others who do well are Roy Quentin and Robert Maclachlan. The chorus effects are good, and the dances top-hole, these having been devised and managed by Laddie Cliff.

Fair Football Enthusiast.

We hear that Hilda Mundy, the charming leading lady in "Oh, Laugh," is a keen football enthusiast, and as the show was playing at Burnley last week, she expressed a desire to see the leaders of the First League play Blackburn Rovers. Everywhere, however, was full, but the secretary of the Burnley Club kindly arranged that a seat should be placed in front of the Grand Stand, and Hilda and Billy Caryll were invited to see the game from the "special reserved," and greatly enjoyed it.

NEW ACTS OF THE WEEK.

"SAWING THROUGH A WOMAN."

The operation of "sawing through a woman" seems impossible, but a realistic demonstration of how this can be accomplished was given at the Finsbury Park Empire on Monday night. The demonstration, as such, is convincing enough, and the onlooker is left wondering at a palpable mystery.

P. T. Selbit is responsible for the demonstration, which has aroused much interest. First of all, the woman to be sawn through is bound with cords by members of the audience and lifted inside a vertical box, which is just large enough to fit her. The box being then padlocked, is placed horizontally on open trestles. It is then that the mystery proper begins. Four sheets of stout glass, two lengthwise and two crosswise, are then put into the divisions of the box (a sort of elongated egg box) and pushed right through. After this, the operation of sawing, with a previously tested saw, is made, so that the box, top, sides, and bottom, are severed into halves, from which out steps the prisoner uninjured and smiling.

On Tuesday, several ladies attended, in the hope of being taken on to undergo the novelty of being sawn through. Those selected to go through the performance on the stage will be paid £5 each for the experience.

'MILADY'S DRESSING TABLE."

A notable turn at the Finsbury Park Empire this week is the dancing fantasy, "Milady's Dressing Table," of Charles Hamm(e) and Fay and Edna May (presented by Laddie Cliff and A. Illingworth). The presentation of this fantasy is of an entirely delightful kind, and the obvious enjoyment of the performers adds considerably to its merit. Several impersonations, involving extra rapid changes, are made. A novelty was provided by the unexpected appearance of the girls from two boxes, placed on either side of the back exit, which at first sight seemed to be just part of the scenery. The whole performance gave much delight to an enthusiastic audience.

BLIND TENOR'S DEBUT.

SHAPIRO.

Shapiro, the blind tenor, made a successful début at the Canterbury on Monday last. Originally a basket-maker by trade, his hard-earned savings were expended in obtaining tuition in singing from the best Italian masters. His first number was appropriately staged, Shapiro being engaged in dexteriously manufacturing baskets whilst singing "In the Garden of Your Heart." This number was very cordially received by the large audience present, as was the second song, "Until." Shapiro's head notes are particularly clear and musical, and he has every reason to be satisfied with his reception.

Mr. Medley Barrett wishes to thank, through "The Era," all his friends for their kind messages of sympathy upon the loss of his two daughters, Violet and Connie, who were buried together at Tooting Cemetery on Thursday last.

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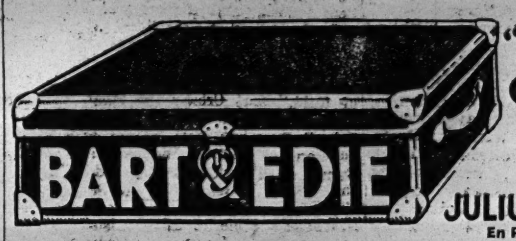

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"PANTO AT ISLINGTON.

"Babes in the Wood" is the attraction at the Islington Empire this week. One of the main pillars is Miss Gladys Carleton as Robin Hood. She acts with spirit, HAS A STRIKING PERSONALITY, and sings her songs sweetly, a point of importance being that EVERY WORD PENETRATES THE WHOLE HOUSE."—*Globe*, 5th Jan., 1921.

This week: GRAND, CLAPHAM

Next week: HIPPODROME, POPLAR

THE CORPL. THOMAS FUND.

"THE ERA" APPEAL.

Thirteen has proved a lucky number for Mrs. John Hayman, for with her 13th instalment of subscriptions to the above fund she has beaten her first collection by several pounds. She sends a cheque for £27 3s., for which we return grateful thanks.

The Corporal Thomas Fund, which the late Myron Gilday started, and which his widow is continuing with the co-operation of "The Era," in memory of her husband, has aroused the sympathy of all classes of the community.

Corporal Thomas, better known professionally as Tom Fox, was a former partner of the late Mr. Gilday, who devoted a good deal of energy, during the days of his last illness, to collecting for his benefit. Mr. Thomas joined up in the early months of the war, and suffered severely, losing the left leg and an arm, and having the right leg paralysed. He is, of course, totally disabled, and is in receipt of a pension of £3 a week. Out of this he has to maintain a wife and child, and provide himself with expensive nourishment, at his own cost.

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Donations should be sent either to Mrs. Gilday, 18, Coeway-mansions, N.W. 1, or to the Editor of "The Era," 35, Wellington-street, Strand, W.C. 1, by whom they will be acknowledged weekly.

"JELLICOE'S" EXTRA TURN.

"Jellicoe," Captain Woodward's wonderful Sea Lion, whose performance is one of the most attractive features of the Victory Circus at the Bingley Hall, Birmingham, did an extra turn on Friday, when he drove to the "Birmingham Mail" Offices in Corporation-street on his motor-cycle combination for the purpose of handing in a cheque for £251 8s. 8d., realised at the charity concert organised by Mr. F. A. Wilkins, the proprietor of the Victory Circus, in aid of the "Mail" Christmas Tree Fund.

Thousands of people lined the streets for the purpose of seeing the amphibious messenger pass by. He was escorted by two motor-cars, which were decorated with flags and red, white, and blue ribbons, and contained Mr. and Mrs. Wilkins, Mr. Shenton (general manager of the circus), "Petite Nina," "Jellicoe's" motor-cycling companion, and other members of the staff. Jellicoe followed, perched on the machine, and apparently oblivious to the flattering reception he had from the huge concourse. He sounded his horn repeatedly when anyone threatened to get in his way. His master, Captain Woodward, was in close attendance to render assistance in case of necessity, but throughout the journey Jellicoe never seemed like losing control of his machine.

On arrival at the office, Jellicoe dismounted and proceeded towards the Hon. Treasurer of the Fund, who, with Mr. W. Whittell (General Secretary) was waiting to receive him at the door. The envelope containing the cheque was suspended round his neck by red, white, and blue ribbon.

In the office "Jellicoe" stood at attention while Mr. Harvey took the cheque. "Jellicoe" then shook hands, saluted, and, descending the stairs, made his way through the crowd to his motor-cycle, which he mounted and drove away.

"Jellicoe" will shortly be seen in London at the Coliseum and other halls for several weeks' run.

"JELLICOE'S" EXTRA TURN.

25 YEARS OF MOTORING.

A handsome souvenir booklet has been issued to commemorate the twenty-fifth anniversary of "The Autocar." It contains a number of historical motoring illustrations reprinted from early issues of the journal. One of these depicts the first motor drive of the late King Edward VII. (then Prince of Wales), which took place in 1898. Not the least attractive feature of the souvenir is a pair of illustrations in colour reproduced from original paintings and depicting twenty-five years' progress in automobilism.

The "Cologne Post" Souvenir Number is an illustrated annual which represents the British Forces on the Rhine, and is, in fact, a full record of the second year of the occupation of Cologne Bridgehead by our Army. The contents include "A Year of Sport in Rhineland," illustrated by a number of pictures, and "The Sea-Kings" is a spirited poem by Capt. W. Inge. The Rev. Prof. Archibald Main has an article entitled "Twelve Months Demobilised," and Miss E. M. Slater contributes "Regrets," a story of two Christmasses, and Capt. J. H. Haggarth "Rhine Army Amusements, 1920," with illustrations.

SONGS AND SINGERS.

B. Feldman and Co.

In Harry Burn's pantomime, "Ali Baba," at the Surrey Theatre, Feldman numbers are well represented. Dorothy Temple is conspicuously successful in "Oo La La Wee Wee" and "Oh! What a Difference the Navy's Made To Me"; Raie and Rosie Walters score heavily with "I'm For Ever Blowing Bubbles"; Marice and Maurice make an artistic feature of "Let the Rest of the World Go By"; and Fred Saker, conductor, takes his efficient orchestra through "Treasureland" in accomplished style.

Alfredo includes "Oo La La Wee Wee" and "Bubbles" in his violin solos with splendid effect.

A dainty and sympathetic rendering of "You're a Million Miles From Nowhere" by Violet Trevenyon is one of the best features in the pantomime at Woolwich Artillery Theatre.

Cass and Christie have produced "When a Peach in Georgia Weds a Rose From Alabam" with immediate and general success.

Mabs Grae, at the Borough Theatre (Stratford) pantomime, is an outstanding success in "I'm For Ever Blowing Bubbles."

J. Bannister Howard writes:—"I am doing 'Oo La La Wee Wee" in my Plymouth pantomime, 'Jack and the Beanstalk,' and also in 'Babes in the Wood' at York, Southport, Darlington, and Lincoln. It is a big success."

In George Derricke's "Dick Whittington" pantomime, Nora Doone (principal boy) is scoring with "Oh! What a Difference the Navy's Made To Me," "You Know What I Mean" is being added.

Jack Hedderick is continuing his great success with "Bye Lo" and "If You Want To Make a Hit With the Ladies" in "The Doings of Dora" revue.

Fred Collins' pantomime, "Mother Goose," has Kitty Evelyn (principal boy) making a great hit in "Open Your Heart and Let the Sunshine In"; and the same artiste joining with Eva Towler (principal girl) is heard in a fine harmonised version of "Let the Rest of the World Go By."

Ian Morgan, musical director, "House That Jack Built" Co., writing from Metropole Theatre, Bootle, says:—"Making big success of 'Treasureland' as an overture and the usual big things in 'Bubbles,' sung by Mildred Buxton, and 'Oh! What a Difference the Navy's Made To Me,' sung by Eva Macdonald."

Marie Lloyd is a striking success in her new song, "A Bit of a Ruin That Cromwell Knocked About a Bit."

Reg Vincent reports that he has been working "I'd Like To Be On The Farm" for some time with great success.

May Ward, described as "America's greatest song plugger," has just commenced in this country, making a big hit in "Rose of Bloomsbury Square."

In Brixton's "Robinson Crusoe" pantomime, Maudie Forde is popular in "Oo La La Wee Wee," and Willie Robbins also scores in "You Know What I Mean."

"Beautiful Ohio" and "Hawaiian Bluebird" are outstanding hits with Cal'and and Hooper.

Randolph Sutton is still the big draw in "Oo La La Wee Wee" and "I Wanna Go Back to the Dear Old Continong."

Star Music Co.

At the Empire, Finsbury Park, last week, G. H. Elliott sang the old favourite "Where the Blue-Eyed Marys Grow." Mr. Elliott tells us that week after week he is asked to sing this number, and at the Empire, New Cross, this week, it is going bigger than ever. On the same bill, Hilda Glyder is scoring with "I Don't Care a Lot for a Lot of It," and Spence and Jocelyn receive an ovation for their artistic rendering of "If We Found a Little Corner in this Great Big World." Percy Honri's great success all along the line with "Your Wonderful Heart of Gold" is being repeated this week at the Palace, Camberwell. Dan Bros. and Sherry are featuring it at the Hippodrome, Ashton-under-Lyne. Reg. Ewen, at the Granville, Walham-green, is making a big hit with "Cupid Plays the Dickens with Us All," and his latest acquisition, "What Would the Wife Say?"

At the Victoria Palace this week Betty Barclay and George Glover receive much applause for "If We Found a Little Corner in This Great Big World." This number is a great hit at the Theatre Royal, Glasgow, in the hands of Nancy Benyon and Agnes Croxton. J. H. Wakefield is making good with "Cupid Plays the Dickens With Us All" in John Hart's production of "Mother Goose" at the Theatre Royal, Manchester. Madge White and Gabrielle Ray are also very successful with "If We Found a Little Corner in This Great Big World." Margot Howard (the fairy) in Fred Walmsley's "Sinbad" pantomime at the Theatre Royal, Dublin, reports an enormous success with "Your Wonderful Heart of Gold."

George Bass and Phyllis Deane are featuring with great success "If We Found a Little Corner in This Great Big World" at the Theatre Royal, Bradford. Jack Cromo's "Jack and Jill" production has three winners in "Your Wonderful Heart of Gold," featured by the fairy, Florence Chance. Meg Hamilton sings "Stop It, John," Dorothy Brett (Jack) and Yvette Cazman (Jill) "If We Found a Little Corner in This Great Big World."

Lawrence Wright Music Co.

The Lawrence Wright Music Company wish to draw the attention of those who read this column to their new valse entitled "Omaha." At present this will only apply to musical directors, but shortly it will interest the whole of the profession, as the firm intend doing the same as they did last year with "Wyoming," and use it as a song. To all musical directors who have not already got this in their repertoire, they would strongly advise an early application for parts for what promises to be the greatest valse success of the year. Everyone knows that "Wyoming" was a huge success. "Omaha" will eclipse it.

"Wyoming" is still an outstanding success wherever it is sung and played, and is being featured with enormous success by Leslie, Stanelli, and Edgar at the Hippodrome, Liverpool, this week, Miss Ethel Leslie in Dick Ray's "Aladdin," Raie and Rosie Walters in "The Forty Thieves" at the Surrey Theatre, S.E., Miss Doris O'Brien at the Empire, Sunderland, and by many others.

Francis and Day.

In Claud Jenkins's "Whittington" at Chelsea Palace last week Sonia Seal's vivacious rendering of "Swanee" made for much applause, as did Fred Lincoln's singing of "The Gipsy Warned Me" in the character of Martha, the cook. "Swanee" was also in much evidence at the Kilburn Empire, it being sung in Joe Collins's "Babes" by Gladys Carlton, a dashing Robin Hood. At Walthamstow, again, it elicited much applause when played by Sheba, the dancing violiniste, in Adolf Neiman and Dick Ray's "Aladdin."

Sandy Powell, the Simple Simon of John Tiller's "Red Riding Hood" at the Theatre Royal, Hanley, is, in conjunction with May Merry, the principal girl, making a big hit with "Don't Say Goodbye To Muh," by Weston and Lee.

Ethel Hook's delightful singing of "Write Me a Letter From Your Garden," Edward Lockton and John Openshaw's ballad, was a treat of the first order to the large audiences at the London Opera House all last week. Lillian Burgiss, of the Femina Quartette, and the original singer of the number, is this week making her usual hit with it at the Hippodrome, Coventry.

Mollie Milne, principal boy of Joe Waldron's "Mother Goose," has added "I'm Getting Tired Playing Second Fiddle" to her pantomime songs, with complete success.

"My World Is Fairyland," an ideal song for fairy queen, is evoking delighted plaudits at the Theatre Royal, Bristol, the singer being Helène Martyn, the Fairy Crystal of "Cinderella."

Fred Hudson, the dame of Hart and Harris's "Babes," is scoring heavily this week at the Queen's, Leeds, with "Meet Me" and "All the Girls Are Busy Knitting Jumpers."

"Love Sends a Little Gift of Roses" has proved a remarkable success at the Cheltenham Opera House, the vocalist being Mignon De Rome.

"Rose of Virginia" is continuing to be one of the biggest hits in the current repertory of Erne and Chester.

Presentation to Archie McDowell.

The Imperial, Canning Town, one of the oldest variety theatres in London, has been converted into a cinema de luxe, and Mr. Archie S. McDowell, the managing director, is severing his connection with that house. Since he has been in management here Mr. McDowell, who won fame as an athlete 20 years ago, has collected over £4,000 for war-time and other charities, and he was recently presented with a handsome gold watch, which bore the following inscription:—"Presented to Archie S. McDowell, managing director of the Imperial Palace of Varieties, Canning Town, by his many friends and patrons, on his retirement owing to the conversion of the theatre to a picture palace. From his numerous friends, patrons, and chums of the West Ham Soldiers' and Sailors' Federation, who tender their heartfelt thanks, and wish jolly good luck to a most popular, successful, and charitable managing director."

TO OUR READERS.

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* THERE'S A LITTLE BIT OF DEVIL
* CUPID PLAYS THE DICKENS WITH US ALL
I DON'T CARE A LOT FOR A LOT OF IT
* THE OLD BEAU AND NEW FIDDLE

LIGHT BALLAD HITS

* YOUR WONDERFUL HEART OF GOLD
* IF WE FOUND A LITTLE CORNER
* WHY DID Y U TEACH ME TO LOVE YOU
* T'WAS AN OLD FASHIONED LOVE SONG

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SUNDAY CONCERTS BANNED AT BOURNEMOUTH.

The Bournemouth Justices on Friday, in reply to an application for Sunday concerts at the Winter Gardens, professed themselves unable to comply by reason of the Sunday Observance Act, which has not hitherto in other places been found to hinder these popular entertainments. The application was made on behalf of the Bournemouth Corporation by Mr. Eaton, their solicitor, and the nature of the concerts was explained by Mr. Godfrey, the talented conductor of the Municipal Orchestra, who said it was proposed to give nothing but high-class music at these concerts. Obviously the term "sacred" concerts would occur to the magistrates, but that was a term that was absurdly used in connection with Sunday concerts, because such a thing as "sacred" music applied only to extracts from oratorios or religious music. But the programmes would consist of nothing but absolutely high-class music, and there would be nothing in the nature of light operatic music or dance music or anything but what could be regarded as entirely suitable to the day. There would, he said, be a vocalist, a soloist, instrumentalists, and possibly a reciter; and there would be nothing in the nature of variety shows, as was customary at many of the concerts in London on Sunday. They would be after the hour of religious services, and over by 9.45. There would be an orchestra of 30 performers, and he should conduct them himself. It was considered there was considerable call for these concerts, as young people had nowhere to go on Sunday evenings, except to loiter aimlessly about the streets. The charges would be so low that there would be little or no profit from them.

The Chairman: You are going to charge for admission?—Yes.

Have you considered what effect that will have upon you in view of the Sunday Observance Act?

Mr. Godfrey said he had ascertained it was a question of the Sunday Observance Act, and they proposed to do the same as was done at the Queen's Hall, London, and at other places, viz., that there should be a certain number of free seats. As a matter of fact, he did not know how the Act applied at Buxton, Eastbourne, Portsmouth, and other places where there was no free admission.

Asked how many free seats there would be, Mr. Godfrey replied that the number would be 50 approximately. In answer to another question, he said the seating capacity of the hall was about 1,100.

Replying to the Bench upon the point raised, Mr. Eaton said he had anticipated that the question of the Sunday Observance Act would be raised, and he quoted cases in support of his case, including Baxter v. Langley, where it was held that if admission was free and a charge made for seats, the Act did not apply. He also quoted the Brighton Aquarium case.

The Chairman pointetd out that the so-called "authorities" quoted were but counsel's opinions. These were no good to the Bench; if Mr. Eaton could quote a decision in his favour they would be bound by it, but they were not bound by any counsel's opinion, however eminent he might be.

Mr. Eaton: I do not suggest that you are, but I though you would like to have them.

The Chairman said one of the cases quoted was a case where it was held that it was a place of entertainment, and that the defendant was liable to penalties. That was against him.

Mr. Eaton: It is, but in the case of Baxter v. Langley admission was free and a charge was made for seats. There did not appear to be any other case on the point, but he mentioned Williams v. Wright. Here, at Bournemouth, the admission would be free and the accommodation for those who did not pay for seats would be limited. The charge would be for seats, not for admission. The admission without a person paying for a seat would be limited. The Bench, he added, would be aware of the difficulties they had in regard to the construction of the Winter Gardens.

The Chairman: The only case is that of the Brighton Aquarium, and that is against you, and there both the judges were very favourable to Sunday entertainments.

Mr. Eaton: They tried their best to find a hole in the Statute, but could not.

The Chairman: You are going to make a charge for admission—it is a small charge, certainly—and out of 1,100 seats you are going to reserve 50 free seats. That is an evasion. If you were going to put it the other way, and going to admit the public free to a large proportion of the 1,100 seats, and then make a charge to those who liked to pay a little extra for reserved seats, it would be a different thing, but your free seats are but an evasion of the Act.

Mr. Eaton: We don't mind providing further additional free seats if you think 50 is an evasion.

The Chairman: If you can show you are going to keep within the law it would be a different thing, but as the case at present stands, you are showing that you are going to commit an offence against the law, and I do not see that as a court we can be parties to committing a breach of the law. He suggested that they should consider the matter further, and make another application at the annual licensing sessions.

Mr. Eaton said they did not want to wait until then, because they would be losing a month's time.

The Chairman repeated that according to the case presented the applicants were contemplating a breach of the law, and the application as put to them could not be granted. If they could bring it up in a different form they could do so.

"BABES" AT THE ELEPHANT.

After a very successful run at the Palace Pier Theatre, Brighton, Mr. George Sax's capital pantomime, "The Babes in the Wood," written by Tom Vernon, with music by Charles Kitchen, was seen for the first time in the London district on Monday, and was accorded a hearty welcome. The well-known story is unfolded in a succession of charming scenes, with the wicked Uncle, in Mr. Vernon's version, "made up" as a present-day melodramatic villain.

Many of the numbers, introduced by permission of Messrs. Feldman, Lawrence Wright, Darewski, and Sharples and Son, were in evidence. Especially successful was Miss Ruby Rowe (Robin Hood), heard to advantage in "Oh, Boy, What a Wonderful Girl You've Got," while the rendering of "I'm Forever Blowing Bubbles" created quite a sensation. Other popular songs and melodies all went excellently.

Mr. George Sax has spared no pains in the novel specialities provided. The Four Golliwogs' dance and song were given with verve, while Tom Camp, made up as a wonderful giant, with song and dance pleased immensely. The Babes (Master Ben Warriss in his "They've Built Piccadilly for Me" and little Edna Ruffelle telling tall stories) added to the merriment. Teddy Stream is a clever and versatile comedian, and as Dame Duerden he caused roars of laughter. Syd. Cook and Ted Camp (the Bold Bad Ruffians) were very entertaining; they are both clever knockabouts. Miss Ruby Rowe was a dashing and handsome Prince of Outlaws, as Robin Hood, and had a charming partner in chic Miss Nora Dale as Maid Marian. Miss Ella Mars made a pleasing Will Scarlett, and Miss Elsie Ayre a winsome Daisy Buttercup. Others in the long cast that deserve mention are Dai Griffith (Friar Tuck), Babs Davis (Winnie), and Miss Doris Gaskell, a delightful Fairy Silverstar. Mr. Earle Warwick as the modern bad uncle, Sir Roger de Guile, put in some clever work.

The augmented orchestra under Mr. Charles Kitchen's direction and the spirited and well-drilled chorus ably helped on the success. Mention should also be made of the really picturesque sets from the Vernon studios.

"BABES IN THE WOOD" AT CLAPHAM.

Judging from the enthusiastic reception accorded Mr. Joe Collins' pantomime at the first house at the Grand, Clapham, on Monday, it should have a most successful week. Produced at Croydon on Boxing Day, the show goes with a fine swing throughout. The principal boy is charming and pretty Miss Gladys Carlton, who makes a fine figure of Robin Hood. She is possessed of a keen sense of humour and a delightful personality. Her beautiful voice is heard to advantage in several numbers, notably "If I Had the Lamp of Aladdin" (in which she receives able assistance from the Babes), "Swanee," "Oo La La Wee Wee," and "Underneath the Wishing Moon." This latter is a duet with Miss Rosie Travers, a dainty little Maid Marion, who scores in "Old Dahomey" song and dance. The Babes are sweetly enacted by Little Ivy and Baby Lilian May, who make the most of their "Goblin" duet and dance. Mr. Fred Holt has a deal to do as Baron Hardup, and he does it all well, singing "What'll I Do?" and "Do I, Yes I Do," the latter chorus being taken up lustily by the audience. Cleverly assisting him in the comedy line is Mr. Bert Dale as Dame Durden, who makes a hit with his song, "I'm a Good Girl Now." Wells and Nash as the Robbers are experienced pantomimists, and their work, particularly their specialities, are very funny. Miss Gladys Pratt is well in the picture as Will Scarlett, and the Collins troupe of dancers also contribute to the success. Mr. J. Joseph Ellis is the popular and courteous manager here.

ELSIE CARLISLE
WITH A DIFFERENT STYLE.

NEXT WEEK'S CALLS.

MONDAY, JANUARY 24, 1921.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR FEBRUARY 14 NOW DUE.

AWARD CIRCUIT.

Note.—Rehearsal at all theatres at 1 p.m., with the exception of the Jubilee Hall, which is at 12 o'clock. All artists must attend.

CHEPSTOW PALACE.—Harlem and Bronx.

CHIPPENHAM PALACE.—Carlton Fredricks' Co. in "Babes in the Wood," Jan. 27, 28, and 29.

FROME PALACE.—Montague Heaseman's Co., Jan. 24, 25, and 26.

RAYMOND world Wandering With Witty Wizardisms.

SALISBURY PALACE. — Carlton Fredricks' company in "Jack and the Beanstalk."

TROWBRIDGE PALACE. — Carlton Fredricks' Co., in "Babes in the Wood," Jan. 24, 25, and 26.

WEYMOUTH JUBILEE HALL.—"The Dream Girl."

YEOVIL PALACE.—Lowdini, Winifred May.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Ray Cowan.

HAMILTON HIPPODROME (rehearsal, 1).—Henry Lees presents "Little Miss Muffit."

NORWICH HIPPODROME (rehearsal, 2).—Messrs. Cummings and McKelvie present "See You later."

NORWICH THEATRE ROYAL.—"Lady Godiva."

PAISLEY RINK PALACE (rehearsal, 12).—Carr and Carrington, Grace Cunard, The Hardings.

PAISLEY THEATRE (rehearsal, 12).—Five Petleys, Austin Rudd, Hector and Lolletta, R. W. Willey, Eddie Stidder, Bale Troupe.

IPSWICH HIPPODROME (rehearsal, 2).—Frank Ellison and Co., Mlle. Renee, Sisters Lea, Alec Regan, Ethel Castaldini, Costa and Geo. Bros. Walsh.

IPSWICH LYCEUM THEATRE.—"The Kiss Call."

KENNEDY CIRCUIT.

(Rehearsal, 12.30.)

DUDLEY OPERA HOUSE.—Macdonald & Young's "Daddy Long-Legs."

WEST BROMWICH EMPIRE THEATRE. — Leo Leon's panto., "Aladdin."

WEST BROMWICH OLYMPIA.—A. E. Smith's panto., "Jack, the Giant Killer."

WEST BROMWICH THEATRE ROYAL.—Cecil Gray's Rep. Co.

LONDON SYNDICATE HALLS.

BRIXTON EMPRESS (rehearsal, 12).—Ching Wu, J. Williams and company, Harry Stiles, A. Broughton, Dan Brothers and Sherry, Carvet and Verena, Yost and Clady, Bioscope.

CHELSEA PALACE (rehearsal, 12).—Adolph Neiman to present pantomime "Aladdin," De Lilo Sisters, Bioscope.

RAYMOND Present Prestidigitateur

EAST HAM (rehearsal, 12).—Jack Cromo presents pantomime "Humpty-Dumpty."

EUSTON (rehearsal, 12).—W. S. Lyon presents "Non-Stop," Wilfred Burnand, The Five Bombays, Billy Housini and company, Zona and Billy Milroy, Bioscope.

LONDON PAVILION.—C. B. Cochran's production "London, Paris, and New York."

METROPOLITAN (rehearsal, 12.15).—Estelle Rose, Billie Val and Partner, W. T. Ellwanger and Mary Livingstone, Ian McCarthy, James Edison, Gee-Gee Chaplin, The Jacowlews, Bioscope.

OXFORD (rehearsal, 12).—C. B. Cochran's production "The League of Notions."

SOUTH LONDON (rehearsal, 12).—Mme. Jeanne and company in "The Current of Fun," Vincent Lawson and Grace Russell, Wilfred Essex, Tom Costello, Dorothy Venton, Dave Godfrey, Megan Brothers, Cecil and Ian Law, Bioscope.

TOTTENHAM (rehearsal, 12).—George Wayne presents pantomime "Jack and the Beanstalk."

WALTHAMSTOW (rehearsal, 1). — George Wayne presents pantomime "Babes in the Wood."

WATFORD (rehearsal, 1). — Harry Levaine and George Lawrence present "Oh! Betsy."

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE (rehearsal, 12).—Harry Day's "Jingles."

CLAPHAM GRAND (rehearsal, 12).—Ernie Lotinga and company, Daisy James, O'Gorman Bros., Nixon Grey, Ernie Mayne, Rosie Lloyd, Jane Croft, Eddy Gray, 4 Richards.

COLLINS'S MUSIC HALL (rehearsal, 12).—The Poluskis, Marie Dainton, Madeline Loys, Armstrong and Howarth, Haidee's Marionettes, The Eldons, Pan and Girls, Emilee Hayes, Larry Lewis.

RAYMOND Some Sorcerer.

CROYDON EMPIRE (rehearsal, 12).—Ernie Lotinga and company, Whit Cunliffe, Daly and Healey, Johnson Clark, Ernie Mayne, Evelyn May and Sister, The De Breans, Manoli and François.

HAMMERSMITH PALACE (rehearsal, 12).—Little Tich, Hilda Nelson Trio, Harry Taft, Jack Lane, Elsie Gregory, Tokio, The Nelsons, Cornelia and Eddie.

HOLBORN EMPIRE (rehearsal, 12).—Gertie Gitana, Violet Essex, Harry Champion, Geo. Gilbey, Nixon Grey, Jose De Moraes, Daimler and Eadie, E. D. Nicholls and company, Sutcliffe Family, Herbert La Martine.

LEWISHAM HIPPODROME (rehearsal, 12).—R. A. Roberts, Whit Cunliffe, Ernest

ILFORD HIPPODROME (rehearsal, 12).—Joe Collins presents "Cinderella."

ISLINGTON EMPIRE (rehearsal, 12).—Lew Lake's Manny and Roberts' production, "Dardanella."

KILBURN EMPIRE (rehearsal, 12).—Lew Lake presents "Pretty Peggy." Hastings, O'Gorman Bros., Laurie Devine, The Mahers, Will Collinson and company, The Westbrooks, Sam Mayo.

PALLADIUM (rehearsal, 11).—Hetty King, Bransby Williams, Winston's Sea Lions, Geo. Mozart, Hilda Glyder, Penrose and Whitlock, Terry Twins, Tom Edwards, Delson Trio, Merle's Cockatoos.

POPLAR HIPPODROME (rehearsal, 12).—Joe Collins presents "Babes in the Wood."

PUTNEY HIPPODROME (rehearsal 12).—"Sinbad the Sailor."

SHOREDITCH OLYMPIA (rehearsal, 12).—Harry Tate and company, Geo. Gilbey, Effie Mann, Aimee Roberts, McKays, Gus Harris, Gilbert and French, Sisters De Wynne, Alec Kendal, Garadini.

WILLESDEN HIPPODROME (rehearsal, 12).—Percy Honri, Joe Elvin and company, Mme. Duprez, Athas and Collins, Warzan and his Apes, Maggie Carr, Mervan and Ryde, Mayne and Sheridan.

WOOLWICH HIPPODROME (rehearsal, 12).—Harry Day's revue, "Patches."

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Louis Douglas and Sonny Jones, Eadie and Ramsden, Romano Bros., Vasco, George Lashwood, Finlay Dunn.

BIRMINGHAM GRAND (rehearsal, 1).—Leslie Elliott, Hunter and Bob, Carr Lynn, Lake and Barrasford, Oswald Wilhams, Paul Roel's Accordion Ensemble, Jean and Jacques.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12). — Dawson Boys, Silvo, Doris Crowther.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Lole and "Her." Agnes York, McRae and La Port, Julian Rose, Wilson Hallett, Will Hay, Victor and Velma.

RAYMOND Pursuits Plentiful.

CARDIFF EMPIRE (rehearsal, 1).—Hart and O'Brian, Mary Leighton, Mazuz and Mazette, Marie Lloyd, Martinez Troupe, David Poole, Kuming and Windsor, Bernard.

CARDIFF OLYMPIA (rehearsal, 11).—Frank Maura, Linton and Vince.

Will artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the sole bookings of the former theatre.

EDINBURGH EMPIRE (rehearsal, 1).—Nolan and Holt, Madge Bilton and Max, Suther, Veldare, The Three Neslos, Lawrence Wright Ensemble, Wilkie Bard.

FINSBURY PARK EMPIRE (rehearsal, 1).—George Morton, Malcolm Neil, Jack and Tommie, Jack Buchanan and Ivy Tresmand, "Misery and Co.," The Pissuttis, Harry Ford, Witt and Stevens.

GATESHEAD EMPIRE (rehearsal, 1).—Femina Quartette, John, Harry, and Burton Lester, Pasquali Bros., Beaucaire's Butlers, George D'Albert, Haley's Juveniles, Tom E. Sloan.

GLASGOW COLISEUM (rehearsal, 11).—Moss' Empires present "Babes in the Wood."

GLASGOW EMPIRE (rehearsal 11).—Bert Elliott and Doris Brunton, Jock McKay, The Flying Banvards, Seymour Hicks and Mamie Watson in "The Bridal Suite," May Robertson, Hinode, Wyn and Ivy.

HANLEY GRAND THEATRE (rehearsal, 12).—Lew Lake presents "Sons of the Sea."

HULL PALACE (rehearsal, 1).—Ancaster, Marion Vallance, Frank H. Fox, Alfred Leonard, assisted by Adeline Valery, Apollo Trio, Fred Kitchen, supported by Maisie Gay, in "Our Home."

LEEDS EMPIRE (rehearsal, 1). — Miss Flerrie Forde's pantomime, "Robinson Crusoe," with Florrie Forde and Reg. Bolton (second week).

LIVERPOOL EMPIRE (rehearsal, 1).—Mooney and Holbein, Twelvetrees Trio, Jim Nolan, Fuji Family, Marie Loftus, Reynolds-Donegan Company.

LIVERPOOL OLYMPIA (rehearsal, 1).—The Wylie-Tate pantomime, "Dick Whittington."

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires present the Wylie-Tate production, "Aladdin."

RAYMOND Wonderful Wizard With Wit.

NEWCASTLE EMPIRE (rehearsal, 1).—Moss' Empires present John Tiller's pantomime, "Jack and Jill."

NEW CROSS EMPIRE (rehearsal, 1).—William Utteridge presents "The Act Beautiful." Rice and Werner, Fred Duprez, David Ellis, Yamamoto and Koyoshi, Jack Boot, The Imperial Trio, The Beswick Twins.

NEWPORT EMPIRE (rehearsal, 1). — Billy Bennett, Nellie Maguire, James Stewart, King and Benson, Margaret Moffat and Co., in "Getting Acquainted," Benedetti Bros., George Calver.

NOTTINGHAM EMPIRE (rehearsal, 1).—Elsie Southgate, Lily Denville, Les Brissons, The Gladiators, Kirkby and Hudson, Eric Randolph, assisted by Miss Margot Joyce, Osborne and Perryer.

PRESTON EMPIRE (rehearsal, 11). — The George Edwardes' company and production, "Our Peg."

SALFORD PALACE THEATRE (rehearsal, 11).—Royal Barlo Quartette, Grock and Partner, Cycling Brunettes, Billy Leonard, Frank Powell Mart and Pep, Harry Hemsley.

RAYMOND Wittiest of Wizards.

SHEFFIELD EMPIRE (rehearsal, 1).—The Wylie-Tate pantomime, "Cinderella."

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Arthur Carlton and Arthur Gibbons present "Tarzan of the Apes."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Wylie-Tate's "Passing Show of 1920." Note.—South Shields bars Tynemouth.

STRATFORD EMPIRE (rehearsal, 1).—Broughton and Creedon, Rolf Slater, Milton Hayes, G. H. Elliott, Sam Barton, Felovis, Madame Dalmere's Table Circus.

SUNDERLAND EMPIRE (rehearsal, 1).—Carl Hertz, May Henderson, Lucille Benstead, Jay Whidden, Barts Trio, Three Ernests.

Artists are requested to bring band parts for full orchestra, including horns, bassoon, harp, and second piano parts.

SWANSEA EMPIRE (rehearsal, 2).—Shawlene, Zellini, Mayne Steppers, Nick Morton, Hedges Bros. and Jacobson, Magini, Nathal Trio.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—West Hartlepool Amateur Operatic Society, "Falka."

STOLL TOUR.

(See Page 23.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—Oswald Bemand, Heraldos, Lilian Tell, "Hustle."

BRIGHTON HIPPODROME (rehearsal, 12).—"Spangles."

LEEDS HIPPODROME (rehearsal, 12).—"Jack and Jill."

LIVERPOOL HIPPODROME (rehearsal, 12.—Joe and Willy, Geo. Rymer, Rebla, Hayden and Nevard, Geo. Carney, Fred Brezin, G. T. Pattman.

MANCHESTER PALACE.—"Jack and the Beanstalk."

NEWCASTLE HIPPODROME (rehearsal, 12).—"Flashes."

PARIS ALHAMBRA.—Period commencing Jan. 14, 1921.—Culpitt, Meriel, Sarah Bernhardt, Clarks's Cyclists, Alexandre Patty, Valesras Trio, Leon Rogee, Lordain.

PORTSMOUTH HIPPODROME (rehearsal, 1).—Wallie Pearce, Barry Burnett, J. P. Ling, Moore and Roby, Graham and Cullen, Chinko and Kaufmann, Arnaut Bros., Maidie Scott.

SHEFFIELD HIPPODROME (rehearsal, 12).—"The Follies of 1920."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Chu Chin Chow."

SOUTHEND HIPPODROME (rehearsal, 12.30).—Ada Gilbert, Les Pomi, "Dream Stars," John Luxton, "Will You Kiss Me?"

WOLVERHAMPTON EMPIRE (rehearsal, 12. — "Short and Sweet," Musical Navvies, and company as booked.

THE MACNAGHTEN CIRCUIT.

(Rehearsals at all halls at 12.)

BLACKBURN.—Arthur Rigby presents "Babes in the Wood."

BRADFORD.—"The Maid of the South."

BURNLEY.—De Vola and Rex, Lena Burstow, Australian Entertainers.

CARLISLE.—Jack Allen, Billie Reeves and Co., Bros. Leo, Ernie and Chester, Harry Atkinson, Scott Argyle, L'Incognita and Amadio.

HALIFAX.—Texas Duo, Hanlon Bros., Three Walkers, Stanley Deane, Betty and Billie Burne, Robb Wilton.

HUDDERSFIELD.—Messrs. Bransgrove and Littler present "Cinderella."

LEICESTER.—Company as booked.

SOUTHAMPTON.—Winter and Bunny, Harpe and Harper, McIvor and Scott, Knapp and Cornalls, The Anserouls, Martin and Castle, Those Four, "Heart of a Jew."

WARRINGTON. — Sydney Bransgrove presents "Forty Thieves."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Archie Pitt's company, "Mr. Tower of London."

ALDERSHOT ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30).—The Albertian Repertory Co., Covery and Yorke, Sisters Tansley, Will John and Lady, The Three Jays, The Ralphs, Cris. Campbell, La Florantia, Mabs Austin, Gus Keeling, Minnie Shawley, Syd Seymour, Cissie Ridgway, Celaire Swallow.

ASTON HIPPODROME (rehearsal, 12).—F. Sylvester and Co., Page's Dolls, Alice Gill, Tom E. Hood, Trevor and Ware, The Bam-Bams.

ATTERCLIFFE PALACE (rehearsal, 1).—J. Alexander's Grand Opera Singers, Romeo and Rip, Jack Damioto, Alexandre, The Ferdos, The Versatile Twins.

AYR PAVILION THEATRE (rehearsal, 1).—Will Dalton's "Head or Tails" revue.

BATH PALACE.—Chelsea Pensioners, Gladys and Alber, Dulcie Sisters, Ringle Bros., Howard Rogers.

CHELTENHAM COLISEUM.—J. E. Sutton, Pastor and Merle, Isa Wise, &c.

COVENTRY HIPPODROME (rehearsal, 1).—May Sherrard, Priddoe, Fred Keeton, Angel Blanco, Scala and Lillian, De Guchi Troupe.

DUNDEE KING'S THEATRE (rehearsal, 12). — The Great Raymond and Co., Manuel Vega, Walter O'Brien, Gwynne and Vane.

KINGSTON EMPIRE (rehearsal, 12.30).—Nevill Graham's company, "Dick Whittington."

LONDON MUSIC HALL (Shoreditch Empire).—Kotenchisky Troupe, Hugh Ogilvie, Shirley and Ransome, Charlier Bros., Albert Sims, The Kirbys, Joyce and Shields, Wright Connelly and Mac, The Coenan Troupe.

LONDON VICTORIA PALACE. — Daphne Pollard, Two Rascals, Kharum, Four Swifts, Scott Gibson, Stella Magni, William Coles, Hetty Ruby.

MANSFIELD EMPIRE. — The Three Hassans, Sinclaris and Dalva, Roelgin's Parrots, Jim C. Max, Leah Victoria, Lole Conn, Flint and Flint.

NORTHAMPTON NEW THEATRE (rehearsal, 12). — Symphonia, Harold Heath, Zaleski, Ted Saunders, Elaine Francis, Dalkeith Corri and Cervi.

PENGE EMPIRE (rehearsal, 12).—Beresford and Pearce present "Great Scott!"

PETERBOROUGH THEATRE ROYAL (rehearsal, 1).—Jack Mackenzie's "Cinderella."

PONTYPRIDD TOWN HALL (rehearsal, 3.30).—W. E. Squire, Lily Fairney and Auriol Jones, Duncan and Godfrey, Tom E. Hughes, Lucie Linda, Orpheus, Spitari, Corn and Neil.

READING PALACE THEATRE. — Revue, "Hullo, America."

RICHMOND HIPPODROME (rehearsal, 12).—"The Right to Strike."

WALHAM GREEN GRANVILLE.—Lynda Martell, Campbell and Scott, Chum Sherrit, Gilbert and Spiers, Lowell Bros., Phil Bransby, Susie Dovie and Girls, Gresham Singers.

"WHO'S" FRED. KITCHEN

TITLE ROLE—"TOM, TOM THE PIPER'S SON."

HAL BERT

Prince's Theatre, Bristol.

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The Dance Mad Fiddler.

FRANK

WHITMAN.

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JUNE MILLS

Assisted by WM. INNES. AMERICAN SEASON. WALTER BENTLEY.

Maude May Murray.

Mr. Bannister Howard's "Babes in the Wood" pantomime proved an immense success at the Theatre Royal, York, the last two weeks, a very attractive feature being the beautiful electrical dance act, presented by Miss Maude May Murray. Magnificently costumed, amidst silver hanging drapery, and with wonderful lighting effects, Miss Murray's dance was one of the decided hits of the pantomime.

Chris. Richards.

After an absence of some years Chris. Richards returned to this country seven weeks ago, and opened at the Ardwick Empire, Manchester, with the result that he has been secured for that Tour and also the Moss' Tour for three years. Chris., who is at Chiswick this week, has travelled all over America, Canada, Australia and New Zealand.

Ching Wu in Town

The famous Chinese illusionist, Ching Wu, made his reappearance in town at the Hackney Empire last week with a very entertaining show which greatly pleased the patrons. He is presenting some new illusions which are cleverly presented, and the scenery calls for special mention. Ching Wu is at the South London this week, and will be in London for a month.

Mlle. Julie Carnot.

Last week Mlle. Julie Carnot, the distinguished French violinist, was topping the bill at the Hippodrome, Dublin, and met with marked success, the Press being unanimous in praise of her delightful performance. This week Mlle. Carnot is at the Hippodrome, Belfast, and will be at Birkenhead next week.

Frank Whitman.

The dance-mad fiddler, Frank Whitman, made a brief visit to town last week, and appeared at the Coliseum, where he is a big favourite, and repeated his former successes. A feature of Frank's act is that he is continually introducing new features. His next appearance in town will be at the Victoria Palace on April 4.

Dollie and Billie.

Those clever young performers, Dollie and Billie, were very popular at Wood Green last week. On Saturday evening, dressed in native costume, and playing ukeleles as they sang, they introduced a new Hawaian number, which should prove a great success. They are at Leicester this week, and play Manchester next. Billie celebrated her twelfth birthday on Sunday, and was the recipient of many beautiful presents.

The D'Ormondes.

One of the cleverest and funniest cycling acts on the halls is that of the D'Ormondes, who made a big hit at Wood Green last week. George is a fine comedian on the wheel, and his antics were the cause of much hilarity. The D'Ormondes are at Chiswick this week, and play the Coliseum the following week.

JOHNNY FULLER,

CAT IMPERSONATOR.

Now playing

CAT in "Dick Whittington" at the Theatre Royal, Bradford.

More like a kitten this year than ever.

BRADFORD DAILY TELEGRAPH, Dec. 28th, 1920.—One of the best things of the production is the work of Mr. Johnny Fuller as Dick Whittington's Cat.

BRADFORD DAILY TELEGRAPH, Dec. 31st, 1920.—Mr. Johnny Fuller is undoubtedly one of the most alluring stage-cats that ever mewed.

THE YORKSHIRE OBSERVER, Dec. 28th, 1920.—Mr. Johnny Fuller's Cat is really a comedy creation. Bradford has never before witnessed so lively a specimen of the feline tribe; there never was a cat so highly intelligent, so good of heart and so active of limb as this. "Isn't it just like a Cat?" was one of the spontaneous outbursts about Mr. Johnny Fuller.

THE YORKSHIRE POST, Dec. 28th, 1920.—Dick Whittington's Cat alone would make this pantomime notable. Johnny Fuller's study was a wonderful one, a most finished and subtle mimicry being seconded by a physical nimbleness which evokes astonishment and admiration.

THE YORKSHIRE OBSERVER, Jan. 11th, 1921.—Johnny Fuller is just as sprightly as ever as the cat, and continues to stand out as one of the greatest hits of the pantomime.

"THE RED HAND."

Sketch, Written and Produced by Horace Hunter, Produced at the Metropolitan on Monday, Jan. 17.

Virlie Sefton ....Miss Lily Hammersley
Phil Denton .....Mr. Horace Hunter
Steven Wilbur .....Mr. Lionel Bevans
Members of the Red Hand Secret Society { Mr. Arnold Bell, Mr. Phillip Rayne, Mr. Alfred Newton, Mr. James Bowman

This is a sensational sketch with a highly dramatic ending. The scene is laid in a vaulted cellar dimly lit. Between two pillars is a table covered with a black cloth, on the front of which is a red hand. On the table is a telephone; seated behind it is a hooded man in black, writing; his hands are red. Two attendant satellites, hooded and grim, stand in another corner; by them on the floor is a stretcher with a shrouded form lying on it. So much for the excellent and effective setting. A most exciting story is now unfolded. Virlie Sefton, the daughter of a famous millionaire, is dragged into the den, kidnapped by the gang on her wedding morning. With fine spirit, she demands the reason of the outrage. She is bound to a chair, and is shortly followed by her groom, Steven Wilbur, who exhibits a very craven spirit in his gruesome surroundings. The man in black explains that they are demanding 1,000,000 dollars for their release, from the girl's father. The telephone rings. Her father has refused. A dramatic incident now occurs. Into the room, stumbling and cursing, comes Phil Denton, one of Virlie Sefton's stock riders on the bar. He has been kidnapped in mistake for a famous detective put on the trail of the missing pair. Bound and helpless, he is placed by Wilbur's side. Here with fine courage he demands their instant release, and encourages the plucky girl.

The hooded man now proceeds to a most dastardly outrage. Owing to the father's refusal to pay the ransom, he makes preparations to cut off one of the girl's fingers, and to send with it her ring to her father, thus proving it one of her's. Denton implores them to cut off one of his. They refuse. His are too strong and big. They thank him nevertheless. Almost mad with fright, Wilbur shrieks and implores them not to even try his. They drag him forward, and try the ring on his fingers; it does not fit one of them. He falls back fainting with relief. The telephone bell rings. Warning is given that a police boat is coming up the river. The gang rush off to make the entrances to their secret vault secure. With a mighty effort, Denton breaks his ropes. He frees the others. Then they hear the gang coming back. They assume their old positions, and by a trick Denton seizes the hooded man's revolver and covers the rest of the gang.

Suddenly the chief throws off his hood. It is the girl's father. He had proved to her that the man she was going to marry and whom he knew to be a worthless blackguard, was one, though she would have none of it before. And Denton got his reward, at the wedding took place as it would have done, except that he was the groom.

Mr. Horace Hunter as the burly and courageous stock rider gave a fine portrayal. Miss Lily Hammersley as the bride acted charmingly and with great restraint. Mr. Lionel Bevans as the effete man of society made the part as unpleasant as it was meant to be. Mr. Arnold Bell as the leader of the "Red Hand," who turned out to be the millionaire's butler, acted his part throughout with the right air of mystery, and was ably supported by the other members of the gang.

Altogether a triumph for all concerned, the sketch being received with great enthusiasm.

Lily Long.

Lily Long is making a great success in the Covent Garden panto. as "Maxie," one of the Ugly Sisters in "Cinderella," and her "Dowager Duchess" number is one of the "hits" of the show. We hear that Messrs. Reeves and Lamport have arranged contracts for Lily for the Gulliver halls until 1928 and the Moss' halls until 1924.

"The Kiss Call" at Golders Green.

At the Golders Green Hippodrome last week "The Kiss Call," presented by Messrs. Tom Walls and Leslie Henson, Ltd., had a most successful week. It was a fine production, with a capital cast, the scenery and dresses being magnificent. Herbert Mundin, as Dr. Pym, scored a big hit, and he was ably backed up by T. Bryce Wilson as Dr. Deare. Ivan Leslie, as Alsopp Bibby, was another great favourite, and his droll sayings were responsible for much laughter. W. A. Reid, in the rôle of Emile de Valentine, made the most of his opportunities, and Miss Hilda Hoyes as Mrs. Pym, Miss Peggy Pilling as Charlotte Chapman, Miss Ethel Craske as Peach Blossom, and Miss Violet Ellis were all excellent. The chorus contributed greatly towards the success of the show, which was enthusiastically received. The production is at Norwich this week, and will continue to tour until June.

Julius Darewski.

Rebookings on the Stoll Tour have been arranged by Julius Darewski for M'lita Dolores (happily recovered from her recent indisposition), The Buchanans, and Blaney and Farrar. News from South Africa tells of the great success made by Ray Kay and Betty Bush, Bart and Edie, and Roy Dove. Katrina and Joan open on the Controlling Tour on February 7, after a successful panto season.

"THE ERA" FILM SECTION

TOPICS OF THE TRADE.

THE FILM AND SOCIAL WELFARE.

THERE are signs and indications that this year, so recently born, will witness a great forward movement in motion pictures in their relation to our social and civic affairs. Religious and educational bodies, welfare workers, and a number of other organisations, national and local, are taking an active interest in the cinematograph, which only a few years ago they went out of their way to depreciate. There is a tendency in some sections of the film business to regard the concern of these various associations in "the pictures" as something in the nature of an "invasion," and it will take a little time and a good deal of evidence to convince these sceptics otherwise.

For ourselves, we believe that these bodies of intelligent people are drawn towards the cinematograph, not from ulterior motives, but because they see the splendid uses to which it can be applied in the direction of the betterment and welfare of humanity and the education of the masses. And we are of opinion that such "outside" recognition of the great possibilities of the film as an uplifting and improving force is exceedingly well worth having. And already a not inconsiderable number of producers and exhibitors are working in support of these ideals, realising that they are prompted by a desire to make full use of clean and wholesome productions for the betterment of public, exhibitor, and producer alike.

CO-OPERATION, NOT COMPETITION.

In the recent past the controllers of the screen have, unfortunately, dwelt too much on the "cheap entertainment" it provides, with the result that many people compare the quality of its presentations with the price of admission.

But cheapness of price is not necessarily allied to worthlessness of purchase. We have cheap-priced foods, but the Government compel purveyors of food stuffs to guarantee that they are of fine quality and not harmful. The "consumers" of motion picture fare are, likewise, demanding purity and quality, and price has nothing to do with that demand whatever.

So that the co-operation of these newcomers—who are obviously in no way competitors—should be welcomed by the film industry; and we believe that, if made proper use of, the standard of the screen will be raised, and the hypercritical criticism of those who profess to be antagonistic to the cinema confuted.

ROUND ABOUT FILMLAND.

Broadwest's Next—Two-Reel Dramas in Request—A Youthful Film Star.

"Her Penalty."

Another Broadwest production will be shown to the trade and Press at the Shaftesbury Pavilion on Friday. The film, which is founded on an original story by Bendict James, features Stewart Rome, Clive Brook, and Pauline Peters. Many beautiful settings are introduced in the production, and an old English garden is one of the many attractive "exteriors."

Two-Reel Dramas.

In response to many requests from exhibitors for two-reel dramas, the Gaumont Co. has now arranged to issue another set of these—Set Four—for early release. Exhibitors can see these in Gaumont's own private theatre at 6, Denman-street, any afternoon during the week commencing January 31, and in the provinces on dates which will be announced in trade show list. There are eight dramas in the set, selected for fast action, romance, and thrills. Pete Morrison and Helen Gibson are the two artists featured.

Vitagraph.

Jimmy Aubrey has completed an unusual Vitagraph comedy called "The Blizzard," in which all the outdoor scenes occur in a snowstorm, or deep snow. As blizzards and snow are uncommon in the section where Jimmy usually makes his pictures, the comedian took his company up in the mountains to Truckee, California, to get the proper atmosphere.

Corinne Griffith has just completed "It Isn't Being Done This Season," and will begin another Vitagraph production immediately after her return from the south. Webster Campbell will be her new director.

"Around the Town."

"Around the Town" has this week published a striking quad-crown poster to advertise its weekly features. The posters are being sent out entirely free of charge to all theatres showing "Around the Town," and we are asked to state that any exhibitor who wishes to make a bigger display with these can have his supply supplemented by application to the Gaumont Co., Ltd., 6, Denman-street, London, the sole distributors of "Around the Town," or any of the Gaumont branches in the provinces.

A Belfast Wedding.

A popular wedding took place on Wednesday last at St. Patrick's Church, Belfast, when Miss Gwendoline Heaney, daughter of Mr. Harry Heaney, was married to Mr. George Stewart, son of Mr. Fred Stewart, proprietor of Panopticon Theatre, Belfast. The church was crowded, and after the ceremony, the guests, numbering nearly 200, were entertained to luncheon in Ye Olde Castle, Belfast. The presents were numerous, and included: Cheque from the bride's father; silver rose bowl from Mr. and Mrs. Fred Stewart and family; cheque from cinema trade; barometer from Panopticon orchestra; cheque from directors of New York Cinema; inlaid drawing room clock from Mr. and Mrs. Whit Gray, &c.

"Bubbles" (Master Roby).

The smart little film star above-named, now six and a half years of age, has been working since he was two and a half.

He is a tremendous favourite with producers, and the greatest reward he has ever had was received at the Stoll Studios at Cricklewood. He had just finished his part in a film production, when Maurice Elvey imprinted on his forehead the "producer's kiss," and remarked: "Bubbles, you are an excellent little worker, and look neither at the lights nor me." He is the son of Arthur Roby, the composer and musical critic.

After the annual staff supper of the King's Electric Theatre, Ramsgate, served on the stage, the members, under the direction of Mr. J. Walker, the pianist, entertained their friends to a concert.

A REVISED VERSION of the FAMOUS NOVEL
'A CIGARETTE-MAKER'S ROMANCE'
By MARION CRAWFORD.
STARRING HENDERSON BLAND and DOROTHY VERNON.
TRADE SHOW
AT
New Gallery Kinema, Regent St.,
WEDNESDAY, FEB. 9, 1921, AT 11.30 A.M.
Tickets obtainable from SECRETARY,
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38, CRANBOURN STREET, W.C. 2.

GLASGOW'S CINEMA BALL.

A BRILLIANT GATHERING.

The second annual Scottish Cinematograph Trade Ball, which took place in St. Andrew's Halls, Glasgow, on Friday, was a great success, being attended by a large and influential company. The gathering brought together possibly the most wonderful company of fancy-dress masqueraders ever seen at a social function on this side of the border, and it was estimated that there were at least five hundred dancers present, while the public galleries were practically packed.

A feature of the masquerade was the attendance of well-known cinema and theatrical stars. Mr. Guy Newall and Mr. Donald Crisp were present as representing the film-acting side of the industry; Mr. Rafael Sabantini and Mr. A. E. W. Mason attended in the interests of British authorship; while among the theatrical stars present were Miss Sybil Arundale, Mr. Neil Kenyon and Mr. Fred Barnes (from the Glasgow Coliseum pantomime); Miss Nancy Benyon, Mr. Will Fyffe and Mr. Will Evans (from the Theatre Royal pantomime); Miss Clarice Mayne and Mr. Billy Merson (from the Glasgow Alhambra pantomime); Miss Dora Lindsay (from the Glasgow Pavilion pantomime), and the ever-popular "Doodles," the Clown (from the Hengler's Circus). Unfortunately, Miss Ivy Duke (who had arranged to present the prizes to the winners) was unable to attend; while Miss Phyllis Naddel, Glasgow's famous £200 cinema prize beauty, was also unable to be present. Great interest was taken in the appearance of another of Glasgow's cinema beauties, in the person of Miss Calder Rae—who is one of the Pathé Golden Apple winners, and who was formally introduced to the audience.

The judges had great difficulty with such a plethora of pretty and picturesque costumes in fixing upon the final winners. Eastern costumes with huge feathered headdresses mingled with Early Victorian maidens in crinolines and poke bonnets. Prehistoric men fox-trotted with "Powder Puffs" and "Birds of Paradise," while original ideas (such as a "House to Let" costume, a "Mr. and Mrs. Caudle," and others equally unique) were also in evidence—and there was a "Sherlock Holmes," and several characters from the Waverley Novels.

Great interest was taken in the fancy-dress parade, which took place about midnight, and thereafter the audience were entertained to some interesting and amusing speeches from such celebrities as Prince Bendon (in his capacity as the chairman of the Glasgow Cinema Club); Mr. Guy Newall (who took the opportunity of apologising for the absence of Miss Ivy Duke, and who conveyed to Glasgow that lady's best wishes); Mr. Donald Crisp (who interestingly told the audience that he had lived in Scotland for five months when he was three years old, and was therefore a "brither Scot"); and "Doodles" (who in his usual characteristic manner auctioned a silver handbag so effectively that he was allowed to re-sell it three times, with the result that individual sums of £20, £25, and £15 were "knocked up"). Altogether this part of the proceedings proved highly interesting and amusing. It was just ten minutes prior to this point that the different pantomime stars reached the hall from their respective theatres. Needless to add these ladies and gentlemen were given a very hearty reception on their arrival. Altogether the function was a great success, and as a result a large sum will accrue for the deserving local charities in whose interests it was promoted.

"HOMER COMES HOME."

HOW A NE'ER-DO-WELL MADE GOOD.

Production ..... Thos. Ince
Star ..... Charles Ray
Type ..... Comedy
Length ..... 5,000 Feet (approx.)
Distributors ..... Famous-Lasky

In this picture, the popular Charles Ray gives another of those American country boy studies with which he has made us familiar. In the character of Homer, a youth with big ideas, which turn out impracticable, he leaves his country village and goes to town. After two years' work in the offices of Kart & Bailey, he returns to the village for a fortnight's vacation and is welcomed as a man of wealth. Homer lives up to the character on his two years' savings, and there are many amusing situations before the conclusion, which finds Homer promoted to manager as the result of one of his big ideas coming off. The film abounds with characteristic humour, and some quaintly amusing people appear in the cleverly handled crowds. A strong cast, including Priscilla Bonner, support the star.

* * *

"THE FORGED BRIDE."

FATHER'S SACRIFICE.

Production ..... Universal
Type ..... Drama
Star ..... Mary McLaren
Length ..... 5 Reels
Distributors ..... F.B.O.

"The Forged Bride" is an interesting production, with rapid action and some delightful acting from Miss Mary McLaren, the photography being flawless. Bill Reynolds, the devoted father of his one child, Peggy, specialises in forgery once too often, and is sent to gaol for ten years. Peggy gets work near the prison, and thus meets Dick Courtland, the wealthy ward of Judge Farrell. He falls in love with her and proposes marriage. The judge is very fond of Peggy, owing to her likeness to his lost child, kidnapped years before. Bill, thinking of Peggy's future, makes the great sacrifice and forges a letter that convinces Judge Farrell that the girl is his own child. So Bill is left to a lonely future, while Peggy gains wealth and love.

TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

"SCRATCH MY BACK."

COMEDY IN WHICH THE CONVENTIONS ARE DEFIED WHILE THE PROPRIETIES ARE KEPT.

Production .... Messrs. Goldwyn, Ltd.
Type ..... Comedy-Drama
Length ..... Five Parts
Stars .. Helene Chadwick, T. Roy Barnes

A comedy that is bound to be a success, with its witty sub-titling, as well as the actual plot, was screened at the Shaftesbury on Tuesday for Messrs. Goldwyn, Ltd. Entitled "Scratch My Back," it is based on the story of Rupert Hughes, and from title to "close-up" is as enjoyable a comedy as any produced. Val Romney, a young society man, is known for invariably having his own way. Madeleine Secor, a beautiful young French girl, obsessed with the desire to go on the stage, runs away from her convent to London. Here she falls into the clutches of an alien, Jahroda, who puts her on at a minor hall as Mlle. Pirouetta. One night at this place is sufficient, and Madeleine again runs away, but this time to her frantic father in Paris. Here she marries Mr. Loton, an American Consul, and back in New York they go to the opera, where she makes the acquaintance of Val Romney in most unconventional fashion, and eventually confides in him that she is being blackmailed by Jahroda, who is also in New York. Romney has a brilliant idea. He goes with Madeleine to the Italian quarter where the man lives, and posing as the husband, forces him to give up the incriminating posters and photographs of "Mlle. Pirouetta." Madeleine returns to Loton, whose jealousy has been aroused by the presence of Romney. By hard lying, Val allays that gentleman's suspicions, but fresh trouble arises with the pursuit of Jahroda, and his assertion that Mr. Loton is not the "husband" of the morning. Then Madeleine confesses, only to find that her husband knew all about the foolish schoolgirl escapade, even before he married her, and Romney is now assured of two firm friends. The acting throughout is of a very high order, especially of the principals, Helene Chadwick and T. Roy Barnes. Preceding a very clever animal and cartoon series was shown and much appreciated.

[See our Film Markings.]

* * *

"MAROONED HEARTS."

A DOCTOR'S DISILLUSIONMENT.

Production ..... Selznick
Stars..Tena Keefe and Conway Tearle
Type ..... Drama
Length ..... Five Parts
Controllers ..... Walturdaw

This film, intensely realistic and natural in its earlier phases, becomes improbable as the story progresses, and depends for its climax upon a circumstance so far fetched as to rob it, apart from the cleverness of its interpretation and the skill of the producer, of much of the success that the initial scenes promised. The story opens in the operating theatre of a hospital, the surgeon in charge of the case being young Paul Carrington, a fashionable doctor, who is looked upon by his colleagues as more of a society dabbler in medical practice than a serious practitioner. However, Paul performs the operation with such skill as to save the patient's life, and after receiving the congratulations of all concerned, goes to meet his fiancée, leaving word that should his presence be again required, a 'phone call will bring him back immediately. This circumstance arising, he is communicated with, but his fiancée, Marion Ainsworth, reluctant that Paul shall leave her, withholds the message, with the result that the doctor's career is ruined. Deeply chagrined and disillusioned, Paul breaks his engagement to Marion, and, on the advice of a professional friend, goes to the Decca Islands to pursue his studies. A year elapses, at the end of which time Marion, sought in marriage by another, agrees to accept him after a voyage to the Islands has established the fact that the rumour circulated concerning Paul's death is established. But the only person to reach the destination outlined is Marion herself—who, as the result of a fire at sea, caused by a passion-maddened sailor—is borne by the tide in a half-drowned condition to the very island where Paul himself had been cast in similar circumstances! The meeting between the two discloses the fact that the injury Paul had suffered at Marion's hand had not been effaced, and he repudiates her addresses, forbidding her to come near him. But later the sailor above referred to comes upon the scene; endeavours by force, to carry Marion off to the boat by which he came; and it is only after a fierce fight between Paul and this fellow that, at long length the story ends in the restored love and affection of Marion and Paul. Nothing but praise is due to the production and acting, many magnificent sea scenes and sky effects being shown.

[See our Film Markings.]

* * *

"THE SWORD OF FATE."

WIFE'S RETURN FROM THE GRAVE.

Production ..... B.E.F.
Type ..... Drama
Stars .. Simeon Stuart and Dorothy Moody
Length ..... 5 Reels

Dramatic in theme, possessed of strong entertaining powers, and convincingly acted, "The Sword of Fate" is typical British fare. Simeon Stuart is well cast as the Squire, while Miss Dorothy Moody also does excellent work. Ralph Umelby, mine owner and Squire of the village, is happily united to Mary, when Marion Grey, his dissolute first wife, returns from the grave. Accompanied by Frank, his son, the Squire goes to an appointed rendezvous to meet Marion, who fails to put in an appearance. The next day her body is found at the bottom of a disused shaft, together with a marriage licence proving she is the legal Mrs. Usselby. The Squire is thought guilty, but his mind becoming unhinged, he is sent to the local asylum. Huncoat, the mine's manager, plots with Usselby's brother to gain control of the works, but their plans are thwarted by Grace, an adopted daughter, who discovers that Huncoat has played a part in the tragedy. He is shot while escaping, and thus there is a prospect of happiness again for the Usselby family.

[See our Film Markings.]

* * *

"THE BRUTE."

HATRED TURNED TO LOVE.

Type ..... Drama
Stars....Montague Love and Babara Castleton
Length ..... 5 Reels
Distributors ..... Hayward

Montague Love, the dominating figure of this fine photo-play, has seldom done more convincing work than his portrayal of John Masters, political dabbler and lumber camp boss. From the beauty and silence of the forest, the action is taken to the crowded city, where graft is the compelling power and shady politicians the rule rather than the exception. The love interest is strongly marked and the action continuous. John Masters, the boss of the Porcupine Lumber Camp, is recalled to the city by his dying father, who entreats him to take his place as head of the city. The leading politicians of the town are mostly crooks, and Dale Armitage incurs Masters' displeasure by his odious liking for Frances Armitage, the daughter of an old friend of the late boss. The girl is somewhat infatuated with the sleek Dale, and to prevent her marrying the crook, Masters, by means of certain papers, forces her to marry him. Finally Frances awakens to the fact that the husband she has ignored has gained her love, and after political matters have been satisfactorily cleared up, the couple spend their belated honeymoon in Masters' beloved forest.

[See our Film Markings.]

* * *

"A GAMBLE IN LIVES."

DAUGHTER'S HATRED OF HER FATHER.

Production ..... B.C.
Type ..... Drama
Stars..Norman McKinnel and Malvinia Longfellow
Length ..... 5 Reels
Distributors ..... Pathé

"A Gamble on Lives," Pathé's latest acquisition, reflects great credit on all concerned in its making, and is further proof of the immense stride made in British studios. Adapted from the play, "The Joan Danvers," the theme has an universal appeal, is original and entertaining, and while plentifully supplied with big scenes, is not lacking in the necessary touches of humour. John Reid, a boy actor, is responsible for most of the laughter. He is delightfully natural, and his personality and smile will endear him to all audiences. Miss Malvinia Longfellow does some of her finest work in the rôle of Joan, the eldest daughter, while Norman McKinnel, as the hypocritical father, contributes a convincing portrayal. The photography is flawless, and the splendidly-pictured storm at sea was greatly appreciated by the enthusiastic London Pavilion audience.

[See our Film Markings.]

* * *

"GIRL OF MY HEART."

RUNAWAY GIRL BRINGS SUNSHINE INTO THE LIFE OF A RICH YOUNG MAN.

Distributors ..... Fox Film Co.
Star ..... Shirley Mason
Type ..... Drama
Length ..... 4,500 Feet

A large trade audience gave this film a cordial reception at the London Pavilion. The delightful and popular Fox star, Miss Shirley Mason, has a part admirably suited to her capabilities in the rôle of the heroine, and she is supported by a well chosen cast, which includes Raymond McKee, Cecil Van Auker, Hooper Foler, and Martha Maddox. The story relates how an orphan girl runs away from her cruel guardian and finds refuge in the home of a rich young musician. He goes South in search of health, and takes the young girl with him. They encounter some marauding Indians, and many thrilling scenes are enacted, some fine displays of horsemanship and a picturesque and realistic sandstorm being pictured before the happy conclusion is reached. The entire film, which includes some artistic settings, is admirably produced.

* * *

"BLACKMAIL."

CAPITAL COMEDY-DRAMA.

Production ..... Metro
Type ..... Comedy-drama
Star ..... Viola Dana
Length ..... 5 Reels
Distributors ..... Jury's

Viola Dana is the life and soul of this artistically-produced comedy-drama, which, with its many humorous touches and strong story, constitutes an ideal film entertainment. Harry Golden, a notorious crook, commits his last robbery, and, shot in the back, struggles to his flat, where, in the presence of Flossie, his daughter, and Larry Wesley, his accomplice, he thwarts the police, expiring at the moment of his arrest. Left friendless but for Wesley, Flossie endeavours to make her fortune by captivating susceptible young men possessed of more money than brains. James Venables is a particularly easy victim, and armed with numerous love letters, Flossie threatens breach of promise proceedings. Richard Harding, the family lawyer, is too good a match for Larry, and when the deceived damsel's "brother" calls at the office he is told that James will marry Flossie. Flossie, swearing vengeance on the astute lawyer, hatches a clever plot but Cupid spoils her plans, and after sundry happenings she becomes Mrs. Harding.

[See our Film Markings.]

"BELOW THE SURFACE."

FATHER'S LOVE FOR A WILFUL SON.

Production ..... Thos. Ince
Star ..... Hobart Bosworth
Type ..... Drama
Length ..... 6,000 Feet (approx.)
Distributors ..... Famous-Lasky

This film is somewhat out of the ordinary, depicting, amongst other scenes, the descent of a diver, Martin Flint, to rescue a crew of a sunken submarine. An adventurer named James Arnold and his sister, who acts as his accomplice, endeavour to exploit Martin for their own ends, but are unsuccessful. They succeed better with his son, David, who falls in love with the young lady, and Martin's efforts to save his ungrateful son from the wiles of the adventuress form the main theme of a grim and realistic story. Hobart Bosworth gives a convincing and masterly portraiture as Martin Flint, and J. Lockney skilfully enacts the part of the selfish, weak-willed David. Miss Grace Darmond acts well and looks charming as the adventuress. Both photography and lighting are well up to this firm's high standard of excellence.

* * *

THE HERMAN-WILDE FIGHT.

THE BANTAM-WEIGHT CHAMPIONSHIP.

Controllers ..... Walturdaw
Length ..... Seventeen Rounds

This film, shown to a huge audience within twelve hours of its termination on Friday morning last, is certainly one of the best and most informative records of a boxing contest yet witnessed, the rounds being clearly defined, and every movement of the contestants being visible and easily followed by the spectator. It also demonstrated that, after the first few rounds, the American boxer had his plucky Welsh opponent beaten, superior weight and length, with equal boxing ability, being bound, bar accident, to give Herman the victory. But this does not occur until 17 strenuous rounds had been contested. This film will be an undoubted box-office magnet for weeks to come.

[See our Film Markings.]

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"THE ERA" FILM SECTION

CINEMATOGRAPH EXHIBITORS' ASSOCIATION.

GENERAL COUNCIL MEETING.

The usual monthly meeting of the General Council of the Cinematograph Exhibitors' Association of Great Britain and Ireland was held at the Midland Railway Hotel, Manchester, on Wednesday, the 12th inst., when Mr. F. R. Goodwin, C.B.E., M.C.C., the president, was in the chair, the following members being present:—Councillor G. F. McDonald, Councillor F. W. Morrison, Councillor R. C. Buchanan, Councillor A. P. Blackham, Capt. G. B. Rew, Alderman E. Trounson, Messrs. A. J. Rutter, J. T. Hallinan, Norman Hart, W. H. Huish, J. H. Dovener, Thos. Thompson, W. Herbert Percy, P. Joseph, A. J. Gale, J.P., O.B.E., M.C.C., I. T. Womphrey, W. J. S. Green, R. Richardson, A. E. Shields, W. N. Blake, E. W. P. Peall, J. J. Bennell, T. Herbert Kaye, H. V. Davis, R. Dooner, A. M. Loader, E. E. Lyons, Matt Raymond, and W. Gavazzi King.

A.M.U. and Mr. H. J. Cook, Portsmouth.

The following resolution was carried with one dissentient, i.e.:—

That the Council, having at the request of the Portsmouth Branch, considered the case of the A.M.U. boycott against the Shaftesbury Theatre, and the demand of the A.M.U. that Mr. H. J. Cook be expelled from the Association, refuse to consent to the demand, and further considers that the member cannot be dealt with under Rule VI., Clause 5.

Mr. J. Briggs and Committees.

The general secretary submitted the following reply to his letter from Mr. John Briggs, in response to the Council's instruction, asking him to reconsider his resignation from certain committees:—

You may rest assured that I shall use all the influence I possess, in spite of being out of office, to prevent distintegration you fear.

I am deeply grateful to the members of the Council for the confidence shown in me by them, and expressed in their resolution asking me to reconsider my resignation. I cannot, however, see my way to do this. The policy adopted by the Council has led many exhibitors hereabouts to say: "We'll pay our subscription to the C.E.A., but will do as we like." My influence is much weakened thereby. A trade union cannot afford to weaken once it adopts a definite policy, and can only gain strength by the exercise of power. I incline to believe that I can best serve the interests of the Association under present conditions in unofficial ways, and very much regret I see no reason yet to reconsider my decision to resign. Permit me to say I hold the highest opinion of the honour and ability of every single member of the Council, with whom it has been my privilege to work.

E.T.U. and Recognition by Branches.

A letter from the E.T.U., asking the Council to influence the Sussex Branch to meet the E.T.U. to discuss conditions and wages in that district, was placed before the meeting. The general secretary's reply was confirmed to the effect that the Council could only intervene when requested to do so by the Branch itself.

Eye Strain and Action by Licensing Bodies.

As the result of the following resolution, submitted by the Birmingham and Midland Branch, supported by the London and Home Counties Branch, and adopted by the meeting, a committee of three was appointed to consider the question further, and advise the Council on further action to be taken:

That in view of the attitude of the Birmingham Justices over the matter of eye strain, and their requests to exhibitors to remove the screen to a distance from 20 to 30 feet from the front seating, this Branch requests that the General Council deals with the matter on national lines, inasmuch as other towns and places will similarly be affected in due course, and strongly recommends that expert advice be immediately obtained with a view to contraverting the injurious statements circulated through the Press, and for the protection of the vital interests of exhibitors here and elsewhere.

Excise Department's Demand for Books.

On a communication from the Manchester Branch, the Council considered the position of members with reference to the demand being made by the Customs Department for the production of members' books in cases where the duty is paid upon returns. The general secretary explained the result of the communications he had had with the Department, and pointed out that the Department was acting upon the Statutory Orders and Regulations, which were legally imposed. Further action, it was agreed, would be taken to induce the Department to reduce the inconvenience caused to members.

Contract "Hawking."

A case in which the Northern Branch, after investigation, had established hawking, was brought before the meeting, and referred to the K.R.S., in accordance with that body's desire that such cases should be brought to its notice.

"Warrior Day."

A letter from Capt. W. G. Willcox, M.B.E., hon. secretary, re the Warriors' Day Scheme was considered, and the Council pledged itself to give the movement its support, conditionally upon it being left to each branch to decide the form in which its support would be given. The Association will be represented at the Drury-lane meeting, to which members have been invited.

Tax on Turnover.

The following resolution from the Notts and Derby Branch was considered and passed unanimously:—"That the General Council considers the proposed Turnover Tax, with a view to steps being taken to consider its effect on the cinematograph industry generally, if proceeded with."

Telephone Charges.

A strong resolution of protest against the proposed telephone charges was passed unanimously, and ordered to be forwarded to the Postmaster-General and Prime Minister.

Co-operation in Films.

The General Council decided to explore the question of possible action by way of co-operation amongst exhibitors, and a committee was appointed for this purpose.

HULL BRANCH.

ANNUAL MEETING.

The annual meeting of the Hull Branch of the C.E.A. was held in Grosvenor Hotel on Thursday, under the presidency of R. Freeman.

The hon. treasurer's balance-sheet reveals a healthy state of affairs, a balance of over £61 replacing a deficit of £6 13s. 8d. in the previous year.

The election of officers resulted in the re-election of Robt. Freeman as president, and delegate to the General Council, G. J. Morgan as hon. secretary, and F. C. Willson as hon. treasurer. R. Wheeldon being elected as V.P. In moving election of G. J. Morgan as hon. secretary, the president paid a high tribute to the services he had rendered, the president's words being re-echoed by several of the members present. Later, the president moved an honorarium of 25 guineas be awarded Mr. Morgan for his work.

The president briefly reviewed the situation, both locally and nationally, and said that they had passed through strenuous times. The main feature was that they had been able to keep on good terms with labour. Outlining the future policy, he expressed the hope that during the coming year they might be able to develop the scheme for road transport outlined by W. W. Lloyd. They would be called upon also to combat the increase of overhead charges, and would have to turn their attention to excessive rates charged by some newspapers.

The president proposed that the branch should make a nomination for presidency of the C.E.A., and submitted the names of Mr. Macdonald and Mr. Buchanan for president and vice-president respectively. He could speak from personal experience, and considered both gentlemen fitting leaders.

Brinley Evans said it was time the provinces took the lead, instead of London, and gladly seconded the resolution, which was carried nem con.

It was arranged in deference to the views of outside members of the branch to hold a meeting at Grimsby once during the year.

Question of Block Booking.

The question of block booking was discussed at great length, and it was decided to give support to the Scottish view that no films be booked before the trade show.

The president spoke at some length regarding the flooding of the market with indifferent comedy re-issues. They should, he said, refuse to book them, and then possibly a better class would be put on the market. He then moved the following resolution, which was seconded by the vice-president, and carried unanimously:—

"That this branch views with alarm the re-issue and the re-issue of comedies, and considers it against the best interests of the trade to show to the public time and time again comedies that are out of date. This branch is of opinion that if exhibitors refuse to book these re-issues producers will again put on the market films which are comedies, and not an insult to the intelligence of the public."

Reverting again to the block booking system, E. F. Symmons said they should remember the small renter who had treated the trade very fairly—and at present he was gradually being ousted out of his position.

Brinley Evans said it was inevitable that the small renter must go to the wall.

The President: The present system of release is grossly unfair.

E. F. Symmons: At present my firm are holding their hands, and not booking at all.

Mr. H. Maggs said the system of booking was unfair that permitted the renter to cancel his contract, but which did not allow the exhibitor to do the same

The president said he did not believe that the small men would go out of the industry. the demand would always call for the supply.

F. C. Willson moved that a Cinema Ball be held, and that star artists be invited as guests. A small sub-committee, consisting of E. F. Symmons, F. C. Willson, Brinley Evans, W. H. Maggs, and the president, were appointed to make the necessary arrangements.

"KINEMATOGRAPH YEAR BOOK."

"The Kinematograph Year Book, 1921" (London Kinematograph Publications, Ltd., 58, Long Acre) contains much matter of interest to all concerned in the industry which has made such wonderful strides in the last few years. Mr. Frank A. Tilley, the Editor, contributes "The Story of the Year," which gives in brief form full information relating to important happenings in the cinematograph world during the past year. Mr. Tilley says that it cannot be denied "that production in this country has made much progress during the year, and more time and money is at last being spent in attempts to make pictures that will find other markets beside the home." The annual also includes "Events of the Year," arranged under each month, and the list of Trade Organisations will be found very useful for reference. There is also a "Digest of Acts and Regulations Affecting the Film Industry," while, under the title "In the Courts," are given reports of cases affecting the industry heard in the Law Courts during the year. "Who's What in the Trade" furnishes interesting details of prominent people connected with the industry; and a complete list of the films of 1920 has been carefully compiled. As a handbook of information concerning the trade, and for reference purposes, this annual can with confidence be strongly recommended.

FORTHCOMING TRADE SHOWS.

LONDON.

Kissing Cup's Race (Butcher), London Pavilion, 3, Jan. 19.
The Great Illusion (L.I.F.T.), Shaftesbury, 11.15, Jan. 19.
The Great Redeemer (Jury), Own Theatre, 10 and 3, Jan. 20.
She Played and —— Paid (Moss), London Pavilion, 3, Jan. 20.
Way of a Man (Gaumont), West-End, 11, Jan. 25.
In the Night (Grangers), West-End, 11, Jan. 26.

BIRMINGHAM.

Town of Crooked Ways (Stoll), Scala, 11, Jan. 19.
Scratch My Back (Goldwyn), Futurist, 11, Jan. 20.
The Great Illusion (L.I.F.T.), Scala, 11, Jan. 20.

BRISTOL.

The Little Grey Mouse (Fox), Palace, 11.15, Jan. 19.

CARDIFF.

Discord and Harmony (Servalls), Cinema Ex., 2.30, Jan. 19.
The Sphinx (L.I.F.T.), Cinema Ex., 11, Jan. 19.
A Case at Law (West. Imp.), Own Theatre, 2.30, Jan. 20 and 21.
The Challenge of the Law (Fox), Cinema Ex., 12, Jan. 20.
The Sage Brushers (Wardour), Cinema Ex., 2.30, Jan. 20.
Submarine Pirate (West. Imp.), Cinema Ex., 11, Jan. 25.

DUBLIN.

Thousand and One Nights (Pathé), Carlton, 11.15, Jan. 19.
The Wakefield Case (Gaumont), Own Theatre, 11.30, Jan. 25.

GLASGOW.

Below the Surface (F.-Lasky), Cinema House, 11, Jan. 19.
See My Lawyer (Jury), Own Theatre, 2.30, Jan. 19.
Nemesis (L.I.F.T.), Salon, 11, Jan. 19.
Love's Pay Day (West. Imp.), New Savoy, 11, Jan. 20.
Two Little Urchins (Gaumont), Own Theatre, 11 and 2.30, Jan. 25 and 26.

LEEDS.

Road to Divorce (F.B.O.), Cinema Ex., 3.30, Jan. 19.
Chorus Girl's Romance (Jury), Cinema Ex., 10.40, Jan. 19.
Man Who Made Good (West. Imp.), Cinema Ex., 10.40, Jan. 20.
Girl of My Heart (Fox), Cinema Ex., 11.40, Jan. 20.
The Phantom Ship (General), Cinema Ex., 2.30, Jan. 20.
The Skin Game (Granger), Grand Ass. R., 11, Jan. 25.

LIVERPOOL.

The Wakefield Case (Gaumont), Scala, 11, Jan. 19.
The Wakefield Case (Gaumont), Own Theatre, 2.30, Jan. 19.
Features (Fred White), Cinema Ex., 11, Jan. 20.
The Skin Game (Granger's), Cinema Ex., 11.15, Jan. 24.

MANCHESTER.

Pirate Gold (Pathé), Own Theatre, 11 and 2.30, Jan. 19.
Breath of the Gods (F.B.O.), Futurist, 11.30, Jan. 19.
Temple of Dawn (Jury), Cinema Ex., 2.30, Jan. 19.
Sunset Spragnel (Fox), Deansgate P.H., 11, Jan. 20.
Pirate Gold (Pathé), Own Theatre, 11 and 2.30, Jan. 20.
A Case at Law (West. Imp.), Own Theatre, 2.30, Jan. 25.
Two Little Urchins (Gaumont), Own Theatre, 11 and 2.30, Jan. 25.

NEWCASTLE.

In Quest of Happiness (West. Imp.), Own Theatre, 11 and 2, Jan. 19.
The Skin Game (Granger), New Pavilion, 11.15, Jan. 19.
Gamble in Lives (Pathé), Tyne Theatre, 11.15, Jan. 19.
Kipps (Stoll), Grainger P.H., 11.15, Jan. 20.
Vanishing Dagger (F.B.O.), Stoll P.H., 11.15, Jan. 20.

NOTTINGHAM.

Romantic Adventuress (F.-Lasky), Longrow P.H., 11, Jan. 19.
Gamble in Lives (Pathé), Cinema Ex., 11, Jan. 19.
Hard Cash (Butcher), Picture House, 11, Jan. 20.

SHEFFIELD.

Three Gold Coins (Fox), Electra Palace, 11, Jan. 19.
Phantom Ship (General), Tivoli, 11, Jan. 19.
Scratch My Back (Goldwyn), Picture House, 11, Jan. 19.
Marriage of Mayfair (Jury), Own Theatre, 2.30, Jan. 19.

R. HENDERSON BLAND.

Mr. R. Henderson Bland, the well-known stage and screen actor, whose first great work for the films was the Christus, in "From Manger to Cross," the famous picture which had a wonderful reception all over the world, began his career in 1897, when he was for two years under the management of the late Sir Herbert Tree. He afterwards gained valuable experience in the provinces, and played Athos in "The Three Musketeers," with the Ben Greet

MR. R. HENDERSON BLAND.
As Count Skariatini.

Company, and later acted with Mr. Lewis Waller in "Monsieur Beaucaire," with Mrs. Langtry on tour in South Africa, with Mrs. Brown Potter, and with Sir George Alexander.

For four years and a half in the Army, Captain Henderson Bland was wounded at Kemmel Hill in 1918, and on his return to film work played the part of Edward Smith in the Ideal production of "General Post," also making a notable success in the part of Mr. Gilfil in another Ideal production, "Mr. Gilfil's Love Story," an adaptation of George Eliot's story.

Mr. Bland is also a gifted writer and poet, having contributed to several journals and magazines. He has written a play in collaboration with Mrs. T. P. O'Connor, entitled "The Blackmailers," which was produced with a good cast, including Mr. Fisher White, Mr. Langhorne Burton, and Mr. Rudge Harding, at Kingston. His poem "The Unknown Warrior," which appeared in "The Graphic," has been set to music by Therese del Riego.

He is playing a principal part in a revised version of the famous novel, "A Cigarette Maker's Romance," which will be screened to the trade at the New Gallery Kinema, Regent-street, on Wednesday, Feb. 9.

Imperial Social Club.

The Social Club of the Imperial Film Co., Ltd., held its usual monthly meeting at 167-9, Wardour-street, on Friday evening. A fine programme had been arranged by the committee, and this was greatly enjoyed by the large number present. During the first part of the evening whist was played, the prizes being won respectively by Mr. W. T. Gray and Miss Gray. Later, dancing, music, and games of various kinds were indulged in. Songs were rendered by Mrs. Paul Kimberley, Miss Stone, Miss Vine, Capt. Paul Kimberley, O.B.E., Mr. Anson Dyer, Mr. Tom Kimberley, Mr. D. Nicholson, and Mr. Gillard. Mr. G. Dewhurst delighted everyone with his monologues, one of which was in the Lancashire dialect. The accompanists during the evening included Mrs. Tom Kimberley, Miss W. Arnold, Mr. Anson Dyer, and Mr. D. Nicholson. Miss C. Nicholson had a hearty reception for her recitation "The Highwayman."

FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.
Suit high-class audience.....A | Suit sensational audience C
Suit average audience.....B | Suit any audience .....D

EXCLUSIVES.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability.
Jan. 16, 1922	Sunset Sprague	Fox	Drama	4700	9	C B
March 17..	Wilde-Herman—Boxing	Walturdaw	Sport	—	—	C D
March 27..	Blackmail	Jury's-Metro.	Drama	5760	9½	B D
Notknown	Hard Cash	Butcher-Master	Melodr'ma	5930	—	B
Notknown	Scratch My Back	Goldwyn	Farce-Comedy	5000	9½	B D
Notknown	Picturegraph	Goldwyn-Bray	Interest	1000	9	D
Notknown	Martin The Foundling	Regent F. C/o.	Melodr'ma	6000	9	B
Notknown	Martin The Man	Regent F. C/o.	Melodr'ma	5000	8¾	B
Notknown	Movie Chats	Butcher-Urban	Interest	1000	8¾	D
Notknown	Florence Turner Comedies	Moss	—	6 1 rls.	8¾	B D
Notknown	Adam and Eve à la Mode	Pioneer	Comedy	2000	8¾	B
Notknown	A Red Hot Finish	Pioneer	Comedy	2000	8¾	B
Notknown	A Jazzy Janitor	Pioneer	Comedy	2000	8¾	B
Notknown	The Brute	Ward	Drama	5000	9	B
Notknown	A Gamble in Lives	Pathé-British	Drama	5000	8¾	D
Notknown	Marooned Hearts	Walturdaw	Drama	5000	8¾	B
Notknown	The Town of Crooked Ways	—	Melodr'ma	5000	8¾	B
Notknown	The Sword of Fate	B.E.F.	Melodr'ma	5000	8¾	C B
Notknown	The White Hen	Walker's-Farce	Comedy	2000	8¾	B
		OPEN MARKET.				
Jan. 17 ..	Pathé Pictorial	Pathé	Interest	—	8¾	D
Jan. 17 ..	Pathé Gazette	Pathé	Interest	—	8	D

MUSICAL SUGGESTIONS FOR NEXT WEEK'S RELEASES.

GUIDE TO MUSICAL DIRECTORS.

(SPECIALLY COMPILED FOR "THE ERA.")

Musical directors should not fail to secure the "Suggestions" for film accompaniments which appear week by week in "The Era." Directors who take advantage of these "Suggestions" will have five days in advance of the release in which to obtain the necessary selections. Musical suggestions, if published, should be sent on when the film is booked, but they seldom arrive before the film, if at all.

This is the secret of the musical director's trouble. He either gets none or they are too late to use for the first house. The Editor of "The Era" has therefore resolved that he will do all in his power to assist in this matter by publishing as many suggestion sheets as possible.

This week's instalment supplies the music most suitable for the following films:—

"HIS WIFE'S FRIEND."
Six Reels.
Paramount-Artcraft Film.
Released January 24.

Change Cues.	Style.	Nature of Number.	Min.
Opening	Romance..	Slo. Flo. Mel.	1½
Facing woman's greatest	,, ..	Slo. Flo. Mel.	2½
You aren't even jealous	,, ..	Mod. Flo. Mel.	2
At the end of the	,, ..	Slo. Bri. Mel	2½
Miriam, you're not happy	,, ..	Slo. Path. Mel.	3
*When Sir Robert seen	,, ..	Mod. Flo. Mel.	4½
Sensing in the sobbing	Overture ..	Slo. Hvy. Myst.	3½
A hundred yards away	Mysterioso	Slo. not Hvy	4½
The never ending hour	Romance..	Slo. Flo. ..	2½
It is necessary for	,, ..	Slo. Dram...	3½
You can't fool the	,, ..	Slo. Flo. Mel.	4½
After a day of ..	Serenade..	Slo. Flo. ..	2½
The Coroner's inquest	Romance..	Slo. Sli. Hvy.	4½
Major Hermitage receives an	,, ..	Mod. Flo. ..	1½
It was I who ..	,, ..	Alleg. Mod	2½
*When Major Hermitage joins Miss	,, ..	Slo. Flo. Mel.	2½
Six months later	,, ..	Mod. Flo. ..	2½
His return on furlough	Intermezzo	Slo. 2/4 ..	2
I-I will marry you	Prelude ..	Sli. Hvy. ..	1½
The lair of the ..	Dramatic	Lit. Sli. Ex.	1
Renunciation ..	Prelude ..	Sli. Hvy. ..	1
*When Wiverly and Ling seen	Intermezzo	Slo. 2/4 Sli. Ex.	3½
You are doing this	,, ..	Mod. Bri. ..	1½
Thank you, bnt Lord	Romance..	Slo. Dram.	3½
*When Wiverly struggles with	Agitato ..	Dram. Ex. ..	½
Stop!	Mysterioso	Slo. Dram...	4
The tightening net	Serenade..	Mod. Bri. ..	1½
It is about a letter	Romance..	Mod. Sli Ex.	4
*When Ling Foo drinks drugged	Overture ..	Myst. work up	4
Years ago in Thibet	Intermezzo	Sli. Hvy. ..	4
I knew the Chinaman	Romance..	Slo. 2/4 ..	3
*When Hermitage and girl seen	,, ..	Slo. Flo. ,,	½

* Action. Rest titles.

"MARY ELLEN COMES TO TOWN."
Five Reels.
Paramount-Artcraft Film.
Released January 27.

Change Cues.	Style.	Nature of Number.	Min.
Opening	Rustic ..	Bri. 6/8 ...	1½
Mary Ellen ..	Intermezzo	Slo. Flo. ..	1
Colonel Fairacres	,, ..	Slo. Flo. ..	3½
The four safe walls of home	Romance..	Slo. Flo. Mel.	2½
Trip number ..	Intermezzo	Sli. Flor. ..	3
Mary Ellen's mother	Romance..	Mod. Flo. Mel.	1½
*When men seen in field	,, ..	Past. 6/8 Flo.	2½
To the New York train	Intermezzo	Slo. Flo. ..	1½
The coster cabaret	Dance ..	Jazz Bri. ..	3
After dodging an avalanche	Romance..	Slo. Flo. ..	3½
To Mary Ellen's innocent eyes	,, ..	Slo. Flo. ..	2
Sweet Adeline is my favourite	Old song ..	Sweet Adeline	1½
Under the cold eyes	Intermezzo	Bri. Flor. ..	3½
Ready for the fray	Pop. song	Oh, what a pal was Mary, or song Mary	2½
Mary Ellen tells it all to mother	Romance..	Bri. Flo. ..	½
The fake lost telegram	,, ..	Mod. Sli. Ex.	2½
To disarm suspicion	Intermezzo	Mod. Flo. Lit.	1½
In the midst ..	Mysterioso	Bri. Flor. ..	2
Willie, the Weasel	Intermezzo	Bri Flor. ..	3
*When Pierson gets chair	Romance..	Slo. Sli. Dram	2½
The battle of fear	Overture ..	Slo. Dram not Heavy	2½
*When dance starts	Jazz ...	Bri.	2½
Whatever happens to-night	Overture ..	Alleg. Agit. start pp.	4½
On the honeymoon express	Intermezzo	Bri. Flor. ..	2½

* Action. Rest titles.

Birmingham exhibitors will be interested in the news of the marriage, at St. Augustine's Church, Highbury, London, N., on January 8, of Mr. H. S. Bays, who represents the Imperial Film Co., Ltd., in the Midlands, to Miss Edith Savage, only daughter of Mr. and Mrs. S. Savage, of Oldbury, Worcs. Shortly after the ceremony Mr. and Mrs. Bays were presented with a handsome canteen of cutlery from the staff of the London office of the Imperial Film Co., Ltd. The presentation was made by Capt. Paul Kimberley, O.B.E., who spoke in complimentary terms of Mr. Bays' work for the firm, and wished the bride and bridegroom a long, happy, and prosperous life together. After the wedding breakfast at the Victory Restaurant, Leicester-square, the happy couple were given an enthusiastic "send-off" from Waterloo, en route for Bournemouth, where the honeymoon was spent.

Purple and Cerise for Poppy.

Poppy Wyndham, the intrepid little "sportsman" of the screen, now possesses her own turf colours. These were presented to her by a Newmarket trainer who saw her in "A Dead Certainty" and "A Great Coup," in which she actually rode in a thrilling race and won, and are comprised of purple and cerise in alternate stripes.

"THE FEUD."
Fox Film.
Released January 24.

Change Cues.	Style.	Nature of Number.
PART I.		
This is the story of such	Romance..	Pasto. Flo. Mel.
The head of the Lynch family	,, ..	Hvy. Dram. Mel.
Let go	Overture ..	Fighting, Agit.
The only son of ..	Intermezzo	Lit. Flor.
*When young Lynch by sister	Romance..	Ser. Flo. Mel.
Another member of Summers	Intermezzo	Lit. Flor.
Betty went walking ..	Romance..	Slo. Dram. Ex. Mel.
*When young Lynch by Betty and negress	,, ..	Ser. Flo. Mel.
PART II.		
The weeks pass ..	Romance..	Ser. Flo. Mel.
Very well, see father	,, ..	Ser. Dram. Ex. Mel.
*When Betty by Jere..	,, ..	Ser. Flo. Mel.
*When horses take fright	Overture ..	Ex. Agit.
Jere Lynch	Romance..	Ex. Dram. Hvy.
Dad, when he revives	,, ..	Shrt. Hvy. Mel.
Why didn't you ride?	,, ..	Very Dram. Mel.
PART III.		
Samson, bring that whip here	Overture ..	Slo. Hvy. Dram. Ex.
*When Betty runs away	Romance..	Dram. Mel.
I am swearing to you, my son	,, ..	Dram. Ex. Mel.
Looking for the minister	,, ..	Very Ex. Dram. Mel.
You, Summers skunk	Overture ..	Very Dram. Agit.
*When Jere by Betty..	Romance..	Slo. Dram. Mel.
*When horsemen appear	Overture ..	Ex. Alleg. Vary Exp.
*Where Jere off, on horseback	Romance..	Ser. Flo. Mel.
PART IV.		
The scout reported ..	Dram. Hurry	Shrt. Agit.
Across the river and alone	Romance..	Ser. Dram. Mel.
*When horsemen near cattle	Overture ..	Dram. Agit. Alleg.
*When buffalo shot ..	Romance..	Ser. Flo. Mel.
A letter from the wanderer	,, ..	Ser. Flo. Mel.
Jere is dead	,, ..	Ser. Flo. Sli. Dram.
At the McFadden cabin	,, ..	Ser. Flo Mel.
From my sister ..	,, ..	Slo. Ser. Flo. Mel.
PART V.		
In time, sympathy ..	Romance..	Shrt. Ser. Flo. Mel.
In a few years, Jere Lynch	,, ..	Flo. 6/8 Ser.
Defenders of the solitude	Oriental ..	Indian patrol
*When scout sees Indians	Overture ..	Hvy. Fight, Alleg. Agit.
*When Jere escapes from camp	,, ..	Hvy. Fight, Alleg. Agit.
*When Jere arrives at post	Romance..	Slo. Dram. Mel.
Daybreak	March ..	Military patrol
Years later	Romance..	Bri. Flo. Mel.
You are in my section, Miss	,, ..	Ser. Ex. Mel.
*When boy and girl fight	Agitato ..	Shrt. Ex.
*When man gone ..	Intermezzo	Lit. Bri. Flor.

* Action. Rest titles.

"The Way of a Man."

The return to the primitive instinct idea has been worked in several ways on the screen, but the Gaumont Company, Ltd., are claiming for the "British Screencraft" production, "The Way of a Man," that there is some originality in developing this theme in this picture. "The Way of a Man" was adapted from an original scenario submitted to the Gaumont Company, Ltd., by H. V. Bailey, and the story tries to show how in certain crises, in spite of the influence of modern civilisation, men and women will revert and respond to primitive instinct. "The Way of a Man" is a dramatic romance with a smoothly running story and a number of dramatic situations. Josephine Earle is featured, with Philip Anthony and Cecil du Gué in strong supporting casts. It is to be trade-shown at the West End Cinema on Tuesday next.

The Value of Lighting Effects.

Writing from The Tower, Morecambe, on the subject of Granger's Marvels of the Universe, Mr. H. R. V. Addenbrooke, the manager, says: "The last two copies of the Marvels of the Universe we showed received applause and appreciation from the audience, and I must say that I don't remember any scenic picture being applauded here before (let alone two in succession).

"We are in the happy position of being able to set our screen back on the stage, and call into play 8 coloured lighting effects, on dimmers, which, used in conjunction with these scenic pictures, especially in the sunset and moonlight views, gets a wonderful effect and materially helps the picture, and any of your clients who may have stage-lighting effects installed in their houses would be well advised to bring them into play for these pictures."

"In the Night."

There should be a large gathering at the next Granger trade show, when "In the Night" will be screened at the West End Cinema, on Jan. 26, at 11. The second Granger-Binger super-production, Dorothy Fane, Gladys Jennings, Hayford Hobbs and Frank Dane play the leading parts. The production was under the direction of Frank L. Richardson.

PROVINCIAL CENTRES.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—Fourth week of Mr. Fred W. Warden's pantomime, "Aladdin," which is now in the zenith of its prosperity, the bookings being enormous.

ROYAL HIPPODROME.—D. of Entertainment, Mr. D. J. Clarke; R. M., Mr. George Dobler; Mus. D., Mr. John C. Fowler.—The star here is Mlle. Julie Carnot, the distinguished French violinist, whose reception has been noteworthy. Parish and Peru are also starring with their clever act; and Mr. Jack Thomas, an exceedingly droll comedian, is paying a return visit. Miss Mary Mayfren and company appear to decided advantage in "Tornado"; and also billed are Bros. Permaine; Four Revels, in dancing act; Mr. Terry Wilson, light comedian; and Nelson and Nelson, comedy acrobats on stilts.

EMPIRE THEATRE.—L., Mr. Barney Armstrong; G. M., Mr. Vincent Potter; A. M., Mr. Ed. E. Hart; Mus. D., Mr. J. C. Evans.—Mr. Barney Armstrong's pantomime, "Cinderella," continues to draw crowded houses here.

NEW ALHAMBRA.—G. M., Mr. W. Gibson Bradley.—Vaudeville here by Atlas-Vulcana Girls, in weight-lifting act; and Spottiswoode and Ellis, the popular comedians, in new songs and patter.

GAIETY.—G. M., Mr. Ernest E. Forbes; Mus. D., Mr. Fred Wright.—Appearing here are Rejane and Betty, smart vocalists and wonderful dancers; and Corino, boy violinist.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. E. Greaves; Mus. D., Mr. H. Rushworth.—"Mother Goose" continues to lay a golden egg at each performance, and delights crowded audiences. Miss Mona Vivian acts the principal boy with great verve and vivacity. Messrs. John Humphries, Horace Mills, and Wee Georgie Wood dole out the fun in agreeable contrast, and are responsible for much of the pantomime's success. Miss Barbara Babington sings sweetly as the heroine; Miss Maggie Fraser is a charming Fairy; and Mr. Fred Whittaker's Goose is generally voted just "it." Miss Gladys Randall and Mr. St. John Medley also deserve mention in a splendidly staged pantomime.

ALEXANDRA.—P. & L., Mr. Leon Salberg; A. M., Mr. W. T. Guest; Mus. D., Mr. David Cochrane.—"Dick Whittington" has lost none of its savour, and fully maintains the reputation of the house. As the principal boy Miss Victoria Carmen wins all hearts by her artistry. The dame, Susan, of Mr. Harry Brayne is a notable creation; and Mr. Willie Cave as Idle Jack continues to be vastly humorous. The two seafaring men, Messrs. Charles Fala and Cyril Jaggs, are nothing if not breezy. The Princess is delightfully represented by Miss Minnie Myrtle; and Mr. Harry Griffiths makes an uncommonly intelligent Cat, with social instincts.

GRAND. — P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. H. J. Crane; Mus. D., Mr. Gilbert Smith.—Margaret Cooper is delighting her audiences with her piquant piano-and-I performances. Malcolm Scott, as the "woman" who knows, keeps everyone smiling; and Geo. Morton, "the black dot," also proves entertaining. In addition, there are Alfred Leonard with his violin, assisted by Adelaine Valery, the dancer; Les Eldons, the comedy equilibrists; Eric Randolph, who appears in his vagabond act; and Dolly Victoria, the trick cyclist.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. Philip Giles; Mus. D., Mr. J. Clegg.—Noni and Horace rocked the house with laughter in their ecentric musical comedy absurdity; and Billie Reeves, the original "drunk," seems as fresh and amusing as ever. O'Neil and Thayer contribute some smart songs; and Gertrude Long's serious efforts in song make an appeal. Charlie Rich and Harry Barclay dispense light comedy; and Maggie Benson as the maid at the piano, with the Martelloni Sisters, in acrobatic and balancing feats, make up a good all-round show.

ASTON HIPPODROME.—P., Aston Hippodrome Co., Ltd.; A. M., Mr. Percy Whitton; Mus. D., Mr. W. Griffin.—The Barleycorn Players are giving their lively scene, "Tally Ho," and deserve appreciation. Fred Keeton as the comedian is an attraction; and Priddoe supplies an amusing ventriloquial episode. La Veen and Cross appear in their Roman pastime burlesque; Olive West is an able comedienne and dancer; and Angel Blanco plays the violin with expression. The Three Van Dammes are clever comedy acrobats.

BORDESLEY GREEN ELITE.—P., Messrs. Cooke, Copeland, and Rogers; R. M., Mr. F. Simpson; M. D., Mr. A. Bradshaw.—Edna Lyall, of Yorkshire vocal fame; and the Two Boyds, who give a bright turn with the piano, are the chief artists. Miss Lyall easily sang herself into favour. George Logan, in burlesque comedy, was most entertaining; and the Monzos gave a capital acrobatic and trick cycling novelty. That dainty pair, Lynn and Lynda, performed in a scena which showed their musical versatility.

Boots, The Chemists, 52, New-street; 167, Broad-street; 100-101, Smallbrook-street; 266-288, Gooch-street; 171, Bloomsbury-street; 459, Moseley-road; Colmore-row and Bull-street.

BRISTOL.

PRINCE'S THEATRE.—M. D., Mr. Jas. Macready Chute and Mr. John Hart; M., Mr. J. Ellis Miller; A. M., Mr. Geo. M. Chute; Mus. D., Mr. Geo. R. Chapman.—"Tom, Tom the Piper's Son" has entered upon its fourth week. The principals have established well deserved popularity. Miss Katie Kay, principal boy, and Miss Lita Wood, principal Girl, meet with good receptions, as also do all the other members of the company.

THEATRE ROYAL.—P., Bristol Theatre, Ltd.; R. M., Mr. J. Windsor-Stevenson.—"Cinderella" continues to draw crowded houses. The company work well together, and the popular songs are much appreciated.

HIPPODROME. — M. D., Sir Oswald Stoll; M., Mr. S. Fortescue-Harrison; A. M., Mr. Edwd. Fryer; Mus. D., Mr. Howard W. Galpin.—At the top of an interesting programme is Nat. D. Ayer, the famous American rag-time composer; Fred Karno presents his latest version of "Mumming Birds," including Jimmy Russell, Cyril Cooke, &c.; Winifred Ward, the immaculate boy; Bichette, the charming sea-lion comedienne, in "Funny Finnisities"; Bromley Carter presents "Reconstructions"; Wyn and Ivy, in a vocal comedy scene; and the Omega Trio, sensational equilibrists.

EMPIRE.—M. D., Mr. Harry Day; M., Mr. Coram Smart; A. M., Mr. Frank Feigo; Mus. D., Mr. Geo. A. Main.—Return visit of the successful musical absurdity, "My Son Sammy." The cast is exceedingly strong, and the comic element is in the hands of Mr. Arthur White, ably supported by Miss Lily Lonsdale, Walter Lawley, and Tom E. Conver.

Boots, The Chemists, 9-10, Wine-street.

DUBLIN.

GAIETY.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—"Sinbad" pantomime continues to enjoy a successful run here.

THEATRE ROYAL HIPPODROME. — L., Mr. J. H. Hamilton; Mus. D., Mr. Jno. Moody. — The principal attractions here are the Hopkins Family of Welsh Players, in a folk playlet entitled "The Poacher," and the famous Elgar Hudson Quintette, other turns including Archie Hill, the popular tenor; Foster Kershaw, entertainer; Hengler Bros., comedians; Peggy O'Hara, entertainer; Butters and Boob, comedy duo; and Tom Bannister, in song and story.

EMPIRE THEATRE.—L., Mr. B. Armstrong; M., Mr. A. Armstrong; Mus. D., Mr. W. Mitchell.—"The House that Jack Built" increases in popularity each week.

QUEEN'S THEATRE.—M., Mr. J. L. O'Sullivan; Mus. D., Mr. S. Levenston.—"The Babes in the Wood" is drawing big houses here.

ABBEY THEATRE. — M., Mr. Lennox Robinson; Mus. D., Dr. J. F. Larchet.—Mr. Lennox Robinson's popular play, "Patriots," is staged here with much success.

TIVOLI.—M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—Topping the bill here are Collins and Gee, "the wandering Pierrots." In addition Cathal MacGarvey and Co. in "The Bend of the Road"; Harry Milford, comedy conjurer; Fred Theo, impersonator; George Dundas, comedian; Fannie Furber, comedienne; Edward Thomas, vocalist; and Farrow and Fiske, entertainers.

DUNDEE.

KING'S. — P., Dundee Theatres, Ltd.; M. D. & Licensee, Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mm. Wm. Hartley.—Messrs. Ike and Will Scott's pantomime, "Babes in the Wood," concludes a brilliantly successful two week's engagement here on Saturday. The seven scenes, in which the pantomime is presented, are exceptionally beautiful, the dresses being also of unusual splendour. Vocalism, both as regards principals and chorus, is a pleasing and outstanding feature of the production. Good wholesome fun rules from start to finish. Messrs. Ike and Will Scott as the Robbers are the principal comedians, their success thoughout being very marked. Another successful merrymaker is Mr. Walter Dale, who, as the Dame, does capital work; Miss Marie Terry as Robin Hood makes a handsome and dashing principal boy, and scores in several excellently rendered songs; Miss Nellie Babbie is a delightful Maid Marion, and scores several big vocal successes; Mr. Lance Quinne (Friar Tuck) is a brilliant singer, his reception being exceedingly cordial; Miss Enid Courtney is very charming and expert in a pas seul; the Two Queenies, in a dancing interlude, win much applause; while the chorus must be complimented on the smart manner in which they carry through their various evolutions. The orchestra and chorus are under the skilful direction of Mr. Harry Drew.

KINNAIRD. — P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. H. E. Loseby.—The Symphony Orchestra, in a well-selected programme of music; grand organ selections by Mr. G. H. Millers; and a fine series of pictures, make up a capital entertainment here.

Boots, The Chemists, 14, Reform-street.

EDINBURGH.

LYCEUM THEATRE.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—A company under the direction of Mr. Alfred Butt is playing the latest London musical comedy, "A Little Dutch Girl." The piece leaped at once into popularity, alike by reason of its haunting music, clever plot, and the admirable way in which it is handled by the members of the cast. Miss Dorothy Waring, Miss Olga Horner, Miss Fabbie Benstead, Mr. W. Falleur Andrews, an excellent vocalist, Mr. Evan Thomas, and the amusing comedian, Mr. Eric Thorne, always a persona grata in Edinburgh, make the comedy alive with humour and melody, and receive the heartiest tributes of applause to their success.

THEATRE ROYAL.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; A. M., Mr. W. Scott Buccleuch; M. D., Mr. John P. Ross.—The pantomime, "Cinderella," is still attracting crowded houses here. Mr. Syd Walker and Mr. Peter Donald, the principal comedians, keep the ball of fun rolling merrily, and Miss Moya Nugent, Miss Emmelyn Walker, Miss Inez St. Vincent, Miss Dolly St. Vincent, and Miss Isabel Gindice, a charming singer, lend grace and liveliness to the spectacle.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Leonard Dalrymple; Mus. D., Mr. Felix Burns.—Fred Kitchen, supported by Maisie Gay, makes a happy hit with his humorous sketch, "Our Home"; another good turn is that provided by Tom Fagan and his pack; Elliott and Brunton introduce a pleasant interlude under the title of "Pandora's Box"; Leslie Elliott scores brightly as the girl at the piano; the Banvards are great in their flying gymnastic act; Jock Mackay is cordially greeted as an old friend and a favourite Scotch comedian; and the "Monks of St. Bernard"—an octette of male voices, presented by the Willas Machope Syndicate—render a series of choice old-time song pictures most delightfully.

Boots, The Chemists, 102, Princes-street.

GLASGOW.

KING'S.—M. D.'s, Messrs. F. W. Wyndham and George T. Minshull; B. M., Mr. Hugh Macfarlane.—Messrs. Grossmith and Laurillard's Company opened here on Monday in the new musical version of "A Night Out." The fun of the play is kept going merrily from the first scene to the last, and the music is bright and tuneful. An excellent cast is provided, including Mr. Norman Griffin and Miss Maidie Andrews in the principal parts. Mr. Jimmie Godden as leading comedian, and Misses Dot Temple, Stella Maris, and Nellie Dade, Messrs. George Lord, Harold Kimberley, and Peter Haddon ably filling the remaining rôles.

PAVILION.—M., Mr. J. Kirkpatrick.—The Management here have every reason to be proud of their first pantomime, "Mother Goose," which is still attracting large audiences. Kitty Evelyn and Ena Towler are well suited, and Dora Lindsay as Mother Goose, and Power and Bendon—two of the "unemployable"—are responsible for much of the laughter. The Goose, by Joe Arthur, is a great feature. Other members of a strong cast include Gilbert Lees, Lena and Cherry Grant, Nettie Hayes, and Jennie Gray. There is a full chorus and specialities by the Royal Kino Juveniles.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. K. Parry (pro tem); A. M., Mr. H. L. Bell; Mus. D., Mr. Henry Farmer.—Miss Daphne Pollard, the merry madcap of revue, scores a tremendous hit. Also here are the Lawrence Wright Ensemble, who present a most artistic vocal and instrumental scena; Honore and Le Prince, in an eccentric gymnastic act; the Steppes, introducing some novelty dancing; Madge Bilton and Max, the quarrelling duo; and Cooke, Mortimer, and Harvey, featuring a ball game in the dark.

OLYMPIA.—L., Artistes Agency, Ltd.; A. M., Mr. David Bowie.—A new comedy revue, entitled "See You Later," is being presented here with decided success. Mr. Jack Clifford and Mr. Dave Westwood are clever in their respective parts, and are supported by a company of competent artists.

Boots, The Chemists, 101-105, Sauchiehall-street.

LEICESTER.

ROYAL OPERA HOUSE.—Sole P. and M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—On paying a second visit to Mr. Milton Bode's pantomime, "The Babes in the Wood," we found the house crowded in every part. It is unquestionably one of the prettiest and best staged "shows" that has been seen here, and it also provides a delightfully refreshing entertainment. The songs have caught on, and the quips and cranks of the comedians create the heartiest of merriment among old and young alike. Mr. Herbert Darnley makes a very popular Dame Podgers, and is tireless in his efforts as a real funny old woman. Mr. Hal Gordon, as the bad Baron; Mr. George Crowther as Nobby, and Messrs. Horner and James as comedy into their parts, and with M. the Ruffians, infuse plenty of excellent comedy into their parts, and with Mr. Herbert Darnley make the comedy characters a feature of the pantomime. Miss Winifred Roma is a fine figure as the Rover, Prince Roland, and, of course, is very popular. She has a charming sweetheart in Miss Maudie Harris, who is also an excellent dancer. The Babes are played in a sweetly pretty style by Miss Katie Morgan and Violet Rees; and Miss Babs Darnley continues her success as the Fairy Florabelle. The dancing of Miss Katrina Blakowsky, who is assisted by Miss Joan Davis, wins for these gifted artists unstinted applause. The various ensembles are also a feature of the pantomime.

THEATRE ROYAL.—Sole L. and M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; A. M., Mr. Will L. Clement; Mus. D., Mr. J. H. Vann.—Mr. E. Hill-Mitchelson's company are presenting as this week's attraction, "Paul Kauver." Business continues to be excellent.

PALACE THEATRE, LTD.—M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas I. Phillips; Mus. D., Mr. John W. Lowe.—A good all-round programme is successfully contributed to by Arthur Prince, who is presenting his ventriloquial playlet, "The Love Affair of Yussif Hassan"; Donaldson, Weedon and Co., in the pantomimic absurdity, "The Hunter's Dream"; Dollie and Billie, the juvenile stars, in scena; Armstrong and Howarth, an unusual comedy couple; Marjorie Fulton, comedienne and dancer; Henry D. Adams, eccentric juggler; and De Alma, monarch of the banjo. Pictures complete.

PAVILION THEATRE.—P., The Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—Stanley May and Marshall Walls provide good entertainment with the musical production, "Nothing Doing," which features Cyril Dunn, Kitty Dudley, Edie Gorf, Phil Phillips, Bert Gunnell, Reg. Parsons, Vera Dunn, and Gertie Montrose.

Boots, The Chemists, 9, Belvoir-street; 301, Belgrave-gate.

LIVERPOOL.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Bertram Srawley.—The season of grand opera continues eminently successful, and deservedly so, for the O'Mara company are presenting everything in most satisfactory style, and the crowded audiences are generous in their appreciation of the efforts of the artists and augmented orchestra. The current programme contains "Madam Butterfly," "Faust," "The Rose of Castile," "Tannhauser," Mozart's "The Seraglio," "Trovatore," and "Bohemian Girl."

EMPIRE.—P., Moss' Empires, Ltd.; L. & M., Mr. George Manners; Mus. D., Mr. Felix Arthur.—Top of the bill are the always welcome Kirkby and Hudson, whose talented little turn pleases as much as ever; "All Tied Up" is a particularly funny farce, presented by Frederic Bentley and Co., and keeps the audience in a merry mood; the tenor vocalism of Mr. Ernest Pike affords general satisfaction; May Robertson pleased with selections from her repertoire; Hinode performs some bewildering conjuring tricks; the Five Petleys provide some clever aerial comedy; and Frank O'Dell, Irish comedian, is also in the list.

HIPPODROME.—M. D., Mr. Chas. Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—There were two crowded houses on Monday evening, when Wilkie Bard had a rousing reception for his latest songs and witticisms. Another much appreciated artist was Fred Duprez; and the remainder of an altogether good programme was supplied by Leslie, Stanelli, and Edgar, with a finished entertainment of songs, dances, and violin and piano melodies; Chinko and Kaufman, smart jugglers and trick cyclists; Loupe and Ladies, comedy barrel jumpers; Harry Bedford, the amusing tramp comedian; and Doris Ashton, a talented soprano, who was very cordially received.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchens; Mus. D., Mr. George Dibbert. — Heading the bill is Charles Whittle, a Lancashire comedian, who has for many years been a prime favourite on Merseyside. Alfred Verme, the "one-man band accordionist," gives a smart instrumental turn; and the Denson Trio have a neat comedy act. Others who figure are Julian Ross, vocal comedian and entertainer; Eddie Astor, dancing juggler; the Milly and Gordon Trio, in vaudeville versatilities; and Emerson and Lynch, comedians.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Edward M. Hamilton; A. M., Mr Henry Hearn; Mus. D., Mr. Harry Walker.—Here this week we are having Jazon and Montgomery's bright little pantomime, "Jack and the Beanstalk," in which are principals Tom Gott (Dame), Sadie Morris (principal boy), Freddy Frome (comedian), and Ivy Grant (Marjory). Introduced are Charles French's troupe of pantomimists and comedy giants, and Lottie Stone's eight dancers.

LYRIC.—L., Liverpool Lyric Theatre Co., Ltd.; M., Mr. H. C. Arnold, jr.; Mus. D., Mr. Cleaver Howard.—Mr. Leo Leon's pantomime, "Aladdin," occupies the stage here, among the chief artists being Miss Lola Charm (principal boy), the Bros. Harrison (comedians), and George Hirste (Dame).

Boots, The Chemists, Boots' Corner, Church-street; 11-13, London-road; 1, Leece-street; 203, Scotland-road; 8, West Derby-road; 235, Park-road; 113, Lodge-lane; 79, Wavertree-road; Prudential Buildings, Dale-street; 45 to 47, Lord-street.

MANCHESTER.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. Jas Richardson.—"Fair and Warmer," presented by Messrs. Macdonald and Young, is delighting good audiences here this week. The chief parts are filled by Miss Honor Byrne and Mr. Leo Carroll, with Mr. Herbert Williams rendering excellent service as Billy.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; M. C., Mr. R. Hardwick.—The naval comedy "Sons of the Sea," pays a visit here this week, and is doing capital business. Bob Stevens as the cheery 'Erb is the feature of the cast, but fine work is done also by Arthur Reece as the Captain, Miss Grace Lester, and Miss Madge Vincent. Star specialities and fine staging embellish a most enjoyable show.

ROYAL OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. Jas. Brearley; M. C., Mr. Chas. Wright.—Messrs. Jazon and Montgomery have a capital show here in their pantomime, "Robinson Crusoe," with Dolsey Carlello in the boy's part, and much fun is forthcoming from Ford and Lewis, Fred Brand, Ettennoy and Lavelle, and Jackson Collis. May Edney as Polly plays well with her partner, and there are plenty of catchy songs and attractive specialities.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; M. C., Mr. C. H. Bayley. — A strong variety bill here includes Mario Lorenzi, who "pulls the strings"; Artemus, the married man's comedian; Albert Foster and Ninon, in a charming song act; Billy Matchett, comedian; Derry and Sloan, in a vocal novelty; Lyons and Fay, patter comedians; Victoria and Ramoo, in a novelty act; and George Murphy, in billiard-room comedy.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr Geo. Steel; M. C., Mr. J. Hartley.—Still another of Messrs. Jazon and Montgomery's comic pantomimes, "Babes in the Wood," is seen here, a well equipped and brilliant show. A strong and vivacious cast includes Gaye Gordon, Maple and May, Tubby Turner, Bert Rowntree, Bert Lawrie, Billie and Bettie, Lil Vaughan, and Walter Buxton.

PALACE.—M. D., Mr. Alan Young; A. M. & S., Mr. Jesse Hewitt; Asst. M., Mr. Walter Maclaren; Mus. D., Mr. T. Wrathmell.—The Wylie-Tate pantomime, "Jack and the Beanstalk," with Dorothy Ward, Shaun Glenville, and Jay Laurier in the cast, is playing here to full houses.

HIPPODROME. — M. D., Sir Oswald Stoll; A. M., Mr. Bertram Iles; Asst. M., Mr. F. C. Brooks; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Walter Hague.—An all-round excellent programme here includes The Quaints, presented by Mr. R. B. Salisbury, in a fascinating musical comedy pot-pourri; Stanley Brett and company in the one-act farce, "Always Tell Your Wife"; G. T. Pattman and his great organ, assisted by Minnie Rigby, soprano; David Poole, ventriloquist; Conrie and Cervi, on the trapeze; and Lola and "Her," in their comedy musical sketch.

HULME HIPPODROME. — P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; R. M., Mr. H. Hearn; A. M., Mr. Harry Boyle; Mus. D., Mr. Seward Jones.—A good programme here includes Horace Barnes, Opal and Dixie, Ted Waite, Tom Payne, and Trevor West and Hinsby.

Boots, The Chemists, 15, 17, and 19, St. Ann-street, St. Ann's-square; 48 and 50, Oldham-street; 39, Market-street.

NEWCASTLE.

THEATRE ROYAL.—L., Robert Arthur Theatres Co., Ltd.; M. D., Mr. F. W. Wyndham; G. M., Mr. G. T. Minshull; R. M., Mr. Wm. Whitehead.—"Red Riding Hood" grows in popularity with the passing weeks. Large audiences are the rule, and the advance bookings are exceptionally heavy. The Misses Florence Helm, Billie Hill, Ursula Hughes, Belle Mora, Rene Hall, Julie Holdsworth, Jean Carse, Annie Mortimer, De Dio, and the Dainty Danes have made themselves great favourites, as have Messrs. Lawrence Anarto, Arthur Anarto, Billy Rowland, Ernest Selig, junr., Fred A. Marston, and George Russell. The Lisbons, roller skaters, and the Les Klicks, never fail to score with their specialities.

EMPIRE THEATRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. D., Mr. Richard Thornton; R. M., Mr. Cecil A. Collins.—The John Tiller pantomime, "Jack and Jill," still delights the audiences here. Mr. George Formby and Mr. Tom D. Newell are responsible for no end of capital fun; whilst Miss Lily Morris and Miss Vanwy Chard score heavily as principal boy and girl respectively.

HIPPODROME.—L., Variety Theatres Controlling Co.; M. D., Mr. Charles Gulliver; G. M., Mr. W. H. Bebby.—Mr. A. D. McFarlane's revue, "Short and Sweet," is making its first appearance in Newcastle, and the bright work proves a good draw. Specially strong in the cast are Miss Ida Crispi, Miss Maggie McLean, and Messrs. Uty Rowlands, James Stevens, Arch Radford, M. O'Donnell, and Malcolm McCall. The specialities are by the Six Model Maids and the Wallace Orton Six. Vaudeville numbers are given by Ackroyd and Hardy, flautist and pianist; Berkeley and Turner, snaps from revue; James Hunter, an engaging story-teller; and Tina Paynola, mimic.

PALACE THEATRE. — P., The Palace Co. (Newcastle), Ltd.; M. D., Mr. T. W. Rowe; M., Mr. E. Naylor.—Mr. Thomas F. Convedy's pantomime, "Red Riding Hood," is staying here another week. The entertainment is a bright one, and, in consequence, good business is the order.

Boots, The Chemists, 45, Northumberland-street; 83, Clayton-street; 244-46, Scotswood-road; 109, Elswick-road; 67-69, Grainger-street; 17-19, Shields-road, Byker; 121-125, Shields-road, Byker; 53-55, St. George's-terrace, Jesmond; 105-107, High-street, Gosforth.

ROTHERHAM.

EMPIRE.—P., Mr. J. Steeples; G. M. & Sec., Mr. Fred Shaw; R. M., Mr. J. Dickinson; Mus. D., Mr. A. Grafton-Tottem.—Second week of the Allington-Charsley Operatic Company, opening on Monday night with Benedict's "Lily of Killarney," whilst Gounod's "Faust," "The Huguenots," "Carmen," "Rigoletto," "Il Trovatore," and "Maritana," will be presented on successive evenings. Special mention must be made of the performance of "The Masked Ball" on Friday evening last, when Mr. Herbert Thorpe, Mr. Walter Barratt, and Miss Ethel Lindsay came triumphantly through in the respective rôles of the Duke of Naples, Renalto, and Adelia.

HIPPODROME.—P., Rotherham Hippodrome, Ltd.; G. M., Mr. Ernest G. Smith; R. M., Mr. Chas. Danton; Mus. D., Mr. A. E. Breakwell.—Pantomime is again the fare this week. The fact that the attraction, "Dick Whittington," is a Payne's production, speaks for itself. Gilbert Payne himself heads the cast. Kitty Storrow is prominent, and other artists are Elsie Lytton, Edward Chester, Sidney Dean, the Bros. Morris, Edward Law, Pearl Dare, Harry Livesey, Emilie Entwistle, and La Belle Myrtle. Speciality dances are provided by Miss Yvonne Aptila, a smart French dancer; and the Eight Brewster Girls and the Six Rosebuds.

Boots, The Chemists, 10-12, High-st.; 8, Bridgegate.

SUNDERLAND.

THEATRE ROYAL.—P., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. L. Griffiths; Mus. D., Mr. H. Mitchell.—"The Gentleman from Dartmoor" is presented by Mr. Albert Sember's repertoire company.

KING'S.—P., Messrs. Thompson and Collins; R. M., Mr. E. Jefferies; Mus. D., Mr. C. Jennings.—Pictures, and varieities by Claude Anderson, with the assistance of the orchestra, in a novelty act, and "The Two Violets" in interesting dance studies.

EMPIRE.—P., Sunderland Palace Company; M. D., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. E. A. Barnes; Mus. D., Mr. H. Elliott Smith.—The Two Rascals head the bill here, and Les Pirsuittes are also starred. "The Disorderly Room," a bright comedy, is presented by a company including Laurence Barclay, George Sanders and Tommy Hedley, and the other turns are provided by Doris O'Brien, vocalist; the Saschoff Troupe of Solrae singers and dancers; Geo. D'Albert, the bright and breezy comedian; and Haley's Juveniles, in a pretty scena.

PALACE.—P., Mr. A. G. Hamilton; R. M., Mr. W. Gillespie; Mus. D., Mr. Frank Hubble.—Pictures, The Meteor Trio of Flying Wonders, and the Lambers, speciality artists.

Boots, The Chemists, 62, Fawcett-street.

"THE MAGIC STICK."

Fairy Fantasy, in Three Acts, by Mary E. Doe, Produced at Ilford Town Hall on Thursday, Jan. 6.

The Old Witch	Dorothy Rabjohns
King Circumstance	Hilda Brewer
A Soldier	Muriel Smith
Gloire de Dijon	Muriel Longbone
Blush Rose	Doris Jackson
White Rose	Phyllis Bonner
Damask Rose	Teresa Majer
Moss Rose	Betty Barnett
Robin Redbreast	Phyllis Thirkettle
Parrot	Kathleen Kinipple
Blackbird	Irene Keeys
Nightingale	Nancy Linder
Tomtit	Peggy Fryer
1st Maid	Freda Newal
2nd Maid	Pearl Prashner
3rd Maid	Muriel Pulford
4th Maid	Marjorie Jackson
Royal Physician	Gracie Palmer
Herald	Hilda Clompus
Court Executioner	Gladys Malone

This fairy play was performed by the pupils of Miss Mary Doe. The tale is a simple one, but it offers scope for many merry scenes, much artistic dancing, various styles of declamation, and altogether the phantasy is a charming trifle. The story concerns a certain Princess Miranda, who King Circumstance desired should wed Prince Arrogance, but she refuses, and is turned into a witch. The king marries a second time, and the witch is appointed as nurse to his five daughters, who for their pains have their five favourite princes turned into birds. Prince Arrogance, who has become a soldier of the household, prevails upon the witch, whose identity he has learned, to do three kind actions in one day, which shall entitle her to return to her former state as the Princess Miranda, and incidentally in the third act she, through her magic stick, which is the genesis of the whole play, enables him to discover the children at the Other End of Nowhere dancing with the bird princes. A final tableau gives a view of the wedding in fairyland, where the Princess's maids have been changed into fairies.

All the players acquitted themselves admirably, the ages of the performers ranging from fifteen to five and a-half. Dorothy Rabjohns, in the difficult role of the old witch, was excellent. Hilda Brewer was a fine, upstanding King Circumstance. Muriel Smith, as the youthful soldier and Prince Arrogance, spoke her lines well. Peggy Fryer was a delightful Tomtit, and her dancing with one of the young princesses was a charming performance. The Misses Muriel Longbone, Doris Jackson, Phyllis Bonner, Teresa Majer and Betty Barnett, as the dancing princesses, were very good. The Misses Phyllis Thirkettle, Kathleen Kinipple, Irene Keeys, Nancy Linder, and Peggy Fryer did well as the five princes changed into birds. Grace Palmer as the Royal Physician, Hilda Clompus as a Herald, and Gladys Malone as the Court Executioner, were also praiseworthy. In the final chorus the singing fairies were the Misses Violet Finking, Maie Bonner, Winnie Bonner, Maud Moss, Winifred Nowland, Hilda Parish, Ruby Staplehurst, and Olive Turner. The songs were by Mr. Leonard Barnes, and the dance music by Miss May Ford, while the dances were by Miss Florence Muller. The orchestra, in addition to playing the music, contributed a good programme of incidental music under the conductorship of Mme. May Masters.

People who are Blind to their Defects.

Take a hand-mirror and examine your face closely in a strong light. Very few women have the courage to acknowledge the defects of their complexion; they content themselves with a glance at the glass in a dim light, and foolishly hope that any blemishes are concealed by paint or powder, and will be invisible even in broad daylight.

Hardly any woman retains the perfect complexion of childhood; in a strong light nearly every skin reveals some blemish in the form of oiliness, enlarged pores, or even such obvious disfigurements as blackheads. Enlarged pores have three bad effects on the skin: they spoil the texture of the complexion, they produce unpleasant "shine" by allowing too much oily matter to pass out of the skin, and the accumulation of waste matter in them causes ugly blackheads.

For an astringent lotion which gently closes the enlarged pores and effectively removes blackheads, nothing could be more delightful than the sparkling face-bath produced by dissolving one tablet of stymol in a wineglassful of warm water.

Those who are afflicted with blackheads will find that, after bathing them with this mixture, the blackheads will be thoroughly loosened, and come away on the towel, leaving the skin soft and smooth.

Those who have not reached so advanced a stage in the harmful effects of enlarged pores, will, if they are wise, use stymol occasionally as a preventive. This treatment, of course, obviates to a great extent the necessity for powder.

THE SHOWMAN WORLD.

The Manchester Meeting.

In the Memorial Hall, Manchester, where so many rallies of showmen have gathered in the past, a great gathering was held on Tuesday of last week. Delegates from all parts of the kingdom attended, and gave glowing reports of the work done by the various sections of the Showmen's Guild.

The genial President, Councillor Patrick Collins, presided for the twelfth consecutive year, and was again elected to office by the unanimous vote of the members. The officials of the Guild deserved all the euconiums that were showered upon them, for, owing to their efforts and energy, since the reorganisation of the Guild a few years ago, the membership roll has increased, and as a consequence the funds show a highly satisfactory balance, instead of the deficit which caused such worry and anxiety to the officials in more penurious days.

The Jolliest Life.

The "Manchester Evening News," reporting an interview with a member of the Guild, refers to showmen as "the jolliest body of men alive to-day," and remarking that no showman ever appears in the bankruptcy courts, no showman has been known to die in the workhouse, and there is no unemployment in the ranks of showland.

Thirty-second Annual Report.

The report presented by the General Secretary of the Showmen's Guild was most satisfactory hearing, not only from the financial aspect, but from the record of work achieved. The important work of scrutinising Parliamentary Bills affecting the livelihood of the showman is a most essential feature of the Guild's activities, and the past year has shown the importance of constant vigilance on the part of the officials of the Guild.

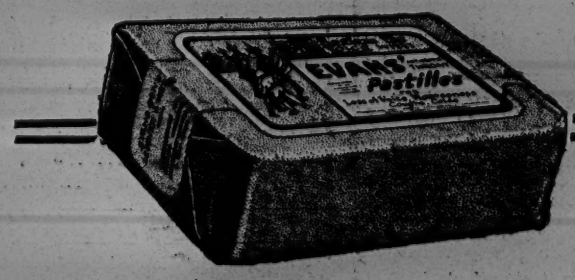
Efforts have been made to get some reduction in railway charges on showmen's traffic, but with no success up to the present.

The Firearms Bill.

The Parliamentary agents of the Guild were successful in their appeal against the application of the Firearms Bill to shooting galleries and rifle saloons, and the Home Office amended the Bill. The business of the galleries and shooters is thus recognised officially as an authorised and legitimate livelihood.

A Fancy Dress Event.

At the ball held in the Agricultural Hall after the annual meeting of the Showmen's Guild, an innovation was made by the announcement of prizes for the best fancy dress. No advertisement costumes were permitted, except such as concerned the fairground, and there were nine prizes altogether, three for gentlemen, three for ladies, and three for children under sixteen. There was a record application for tickets, and great competition amongst the Guild members and their friends in the matter of novel costume.



Colds

WHEN stuffed up with a cold, the breathing difficult, the throat sore, tremendous relief is obtained by dissolving in the mouth an occasional Evans' Pastille. Evans' Pastilles moisten the dry catarrhal throat, and by strengthening the natural resistance and nullifying the action of the disease bacilli which attack by way of the mouth and throat, they prevent serious development of the cold.

But see the Raised Bar on every Pastille.

Evans' Pastilles possess unique virtues and the Raised Bar, a patented mark, is your guarantee against substitution.

The Streptococcus Brevis, which causes Sore Throat.

Illustrated from a photomicrograph taken at our Runcorn laboratories.

EVANS' Pastilles

An effective precautionary measure against the microbes of Influenza, Catarrh, Pneumonia, Diphtheria, etc.

1/3 per Tin, from Chemists, or post free from the makers Evans Sons Lescher & Webb, Ltd., 56, Hanover Street, Liverpool; 60, Bartholomew Close, London, E.C.1; and New York. P.6.

ON THE ROAD.

[Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Monday morning in each week?]

PLAYS.

Abbott (E. R.). — Jan. 17, Hip., Cleator Moor (3), Coronation Hall, Ulverston (3).
Afgar.—Jan. 17, Emp., Kingston; 24, Hip., Devonport.
Allington Charsley Opera Co. — Jan. 17, Emp., Rotherham; 24, O.H., Harrogate.
Baynton (Henry) Shakespearean Co. — Jan. 17, Emp., Penge; 24, O.H., Blackpool.
Carl Rosa Opera Co. — Jan. 24, King's, Greenock.
Carl Rosa Opera Co.—Jan. 17, T.R., Rochdale.
Carl Rosa Opera Co, (O. Section).—Jan. 17, Emp., Tonypandy; 24, Pal., Gloucester.
Caste.—Jan. 17, Brighton.
Catch of the Season. — Jan. 24, Grand, Mansfield.
Christmas Dream.—Jan. 17, T.R., Aldershot; 24, T.R., Worcester.
Chu Chin Chow (Pink). — Jan. 17, T.R., Leamington; 24, Lyc., Newport.
Chu Chin Chow. — Jan. 17, Hip., Portsmouth.
Cray, Oswald.—Jan. 17, Met., Glasgow; 24, Lyric, Liverpool.
Daddy Long Legs (Macdonald & Young).—Jan. 17, T.R., Bury St. Edmunds (3), Sandonia T., Stafford (3).
D'Oyly Carte Opera Co. — Jan. 17, New, Cambridge; 24, New, Oxford.
D'Oyly Carte Opera Co.—Jan. 17, O.H., St. Helens; 24, Court, Warrington.
Face at the Window. — Jan. 17, Emp., Swindon; 24, Hip., Gateshead.
Fair and Warmer (Macdonald & Young).—Jan. 17, O.H., Manchester.
Forbes-Robertson Co., Frank.—Jan. 17, New T., Oxford (3), O.H., Cheltenham (3).
French Leave.—Jan. 17, Brighton; 24, Leamington.
Hathaway Baron Rep. Co.—Jan. 17, Globe, Consett.
Her Bridal Night.—Jan. 17, Emp., Aberdare; 24, Emp., Aberdare.
Hill-Mitchelson Rep. Co.—Season, T.R., Leicester.
Hindle Wakes.—Jan. 17, T.R., Whitehaven; 24, G., Lancaster.
His Little Widows.—Jan. 17, O.H., Torquay.
Irene (Butt).—Jan. 17, P.O.W., Birmingham; 24, P.O.W., Birmingham.
Irene (Macdonald & Young North Co.).—Jan. 17, Grand, Oldham; 24, T.R., Bury.
Kimberley and Clyde Rep. Co.—Jan. 17, Emp., Mountain Ash; 24, T.R., Jarrow.
Kinema Kid.—Jan. 17, Seaham Harbour; 24, Gaiety, Houghton.
Kiss Call.—Jan. 17, T.R., Norwich.
Kissing Time.—Jan. 24, Reading.
(K)Night of the Garter. — Jan. 17, T.H., Pontypridd; 24, T.R., Shrewsbury.
Lawrence (Leonard) Rep. Co. — Jan. 17, Oswestry.
Lilac Domino (Macdonald & Young).—Jan. 17, T.R., Blackburn; 24, Royalty, Chester.
Little Dutch Girl (Butt).—Jan. 17, Lyc., Edinburgh; 24, Lyc., Edinburgh.
Lizzie.—Jan. 17, T.R., Macclesfield; 24, T.R., Leigh.
Lord Richard in the Pantry.—Jan. 17, County, Reading.
Maid of the Mountains (Macdonald & Young's South Co.).—Jan. 17, King's, Gainsboro'; 24, Alb., Stourbridge.
Maid of the Mountains (Macdonald & Young's North Co.).—Jan. 17, Grand, Luton; 24, County, Bedford.
Man from Toronto.—Jan. 17, O.H., Scarborough.
Maude (Winifred) Rep. Co.—Jan. 17, Alnwick.
Mr. Pim Passes By (Dudley Stuart).—Jan. 17, Lyc., Ipswich; 24, O.H., Southport.
Nothing But the Truth (Macdonald & Young Co.).—Jan. 17, Grand, Nelson; 24, T.R., Rochdale.
Oh! Betsy.—Jan. 17, Hip., Eastbourne; 24, Palace, Watford.
Oh, Joy!—Jan. 17, O.H., Southport.
O'Mara Opera Co.—Jan. 17, Shakespeare, Liverpool.
Osmond (Mrs. Fred) Co.—Jan. 17, Hip., Hemsworth; 24, Pal., Heywood.
Our Peg (North).—Jan. 17, T.R., York; 17, Gaiety, Hastings (3), D.P., Eastbourne (3).
Our Peg (South).—Jan. 17, Pal., Ramsgate; 24, Emp., Preston.
Paddy the Next Best Thing (Red).—Jan. 17, T.R., Merthyr; 24, Corp., Chesterfield.
Pair of Sixes.—Jan. 17, R., Brighton; 24, Royal, Brighton.
Peep Into Fairyland.—Jan. 17, Hip., Cannock.
Peg o' My Heart (Macdonald & Young).—Jan. 17, Emp., Preston; 24, Court, Wigan.
Peter Pan (Malone).—Jan. 17, H.M.T., Carlisle.
Quaker Girl.—Jan. 17, T.R., Castleford.
Ridding (John).—Jan. 17, Colliery Empire, Easington; 24, Emp., Langley Moor.
Right to Strike.—Jan. 17, P.G., Folkestone.
Right to Strike.—Jan. 17, Golders Green.
Romance.—Jan. 17, Alexandra, Hull.
Rose of Araby.—Jan. 17, T.R., Bolton; 24, Cardiff.
Ruined Lady.—Jan. 17, W.G., New Brighton; 24, O.H., Scarborough.
Seven Nights in London.—Jan. 24, T.R., Bury St. Edmunds.
Shelley (Herbert) Rep. Co.—Jan. 17, Pav., Weymouth; 24, Pal., Weston-super-Mare.
Should a Husband Forgive?—Jan. 17, Hip., Hemsworth; 24, Pal., Heywood.
Sign of the Cross.—Jan. 24, T.R., Seaham Harbour.
Sons of the Sea.—Jan. 17, Emp., Ardwick, Manchester.
Sybil (Geo. Edwardes).—Jan. 17, Prince's, Manchester; 24, Prince's, Manchester.
Three Weeks.—Jan. 17, T.R., North Shields; 24, Pav., Southport.
Tickled to Daeth.—Jan. 24, V.H., Ripley.
Tilly of Bloomsbury. — Jan. 17, King's, Greenock; 24, Perth.
Toto (Mark Blow).—Jan. 17, O.H., Coventry; 24, O.H., Cheltenham.
Toto (Humphreys).—Jan. 17, Hippo., Rugby.
Voice from the Minaret (Platt & Gwenn).—Jan. 17, Playhouse, Cardiff; 24, T.R., Chatham.
Young Person in Pink.—Jan. 17, Royalty, Chester.

REVUES.

Dardanella.—Jan. 17, Emp., Kilburn; 24, Collins's.
Dream Girl.—Jan. 17, Emp., West Bromwich; 24, G. H., Weymouth.
Flashes.—Jan. 17, Hip., Leeds.
Follies of 1920.—Jan. 17, Pal., Salford.
Heads or Tails.—Jan. 17, Leith; 24, Ayr.
Hullo, 1921! Jan. 17, Hippo., Ipswich.
Hullo, America!—Jan. 17, Col., Cheltenham.
Jingles.—Jan. 17, Hip., Willesden.
Maid of the South.—Jan. 24, Pal., Bradford.
Moon Maiden.—Jan. 17, Pav., Ashington.
Nothing Doing.—Jan. 17, Pav., Leicester; 24, Emp., Middlesbrough.
Oh, I!—Jan. 17, Crown, Eccles; 24, O.H., Wakefield.
Oh! Laugh.—Jan. 24, Hull.
Passing Show of 1921.—Jan. 17, Emp., West Hartlepool; 24, Emp., S. Shields.
Patches.—Jan. 17, Bedford, Camden Town; 24, Hip., Woolwich.
Pretty Peggy.—Jan. 17, Hip., Lewisham; 24, Emp., Kilburn.
Ship Ahoy.—Jan. 17, Hip., Airdrie; 24, Th., Dumbarton.
Short and Sweet.—Jan. 17, Hip., Newcastle.
Spick and Span.—Jan. 17, South Wales; 24, South Wales.
Splinters of 1921.—Jan. 17, Hip., Nottingham; 24, Grand, Croydon.
Sweet Fanny Adams.—Jan. 17, Hip., Ellesmere Port; 24, Palace, Shotton.

PANTOMIMES.

Aladdin (Bransgrove).—Jan. 17, Hip., Putney.
Aladdin (Clements).—Jan. 17, T.R., Bath; 24, P.O.W., Grimsby.
Aladdin (Jazon and Montgomery).—Jan. 17, Pall., Southport; 24, Hip., Ashton-under-Lyne.
Aladdin (Perci Leonards).—Jan. 17, Eden, Bishop Auckland; 24, Globe, Consett.
Aladdin (Ray).—Jan. 17, Emp., Edmonton.
Aladdin (Reliable Enterprises).—Jan. 17, Emp., Chatham; 24, Emp., Chiswick.
Babes in the Wood (Burlesque Productions).—Jan. 17, Palace, Chelsea.
Babes in the Wood (Fredericks).—Jan. 17, Pal., Yeovil (3), Pal., Bridgwater (3).
Babes in the Wood (Moss).—Jan. 17, Col., Glasgow.
Babes in the Wood (Rigby). — Jan. 17, Court, Warrington.
Babes in the Wood (Scott). — Jan. 17, King's, Dundee; 24, Hip., Derby.
Babes in the Wood (Ventom Swift).—Jan. 17, Queen's Pk., Manchester.
Babes in the Wood (Joe Collins).—Jan. 17, G., Clapham; 24, Hip., Poplar.
Babes in the Wood (Wayne).—Jan. 17, Pal., Chelsea.
Cinderella (Bransgrove & Littler).—Jan. 17, Halifax.
Cinderella (Brydon-Phillips).—Jan. 17 County, St. Albans.
Cinderella (Fred Collins).—Jan. 17, H.M., Aberdeen; 24, H.M., Aberdeen.
Cinderella (Clements).—Jan. 17, Met., Bootle; 24, Hip., Gloucester.
Cinderella (Convery). — Jan. 17, Emp., South Shields.
Cinderella (McKelvie). — Jan. 17, Pav., Clydebank; 24, Lyc., Dumfries.
Cinderella (Joe Collins).—Jan. 17, Olym., Shoreditch.
Cinderella (Wylie-Tate). — Jan. 17, Emp., Sheffield.
Cinderella (Parsons).—Jan. 17, G., Stalybridge; 24, Easington.
Dick Whittington (Allan & Edwards).—Jan. 17, Spa, Whitby.
Dick Whittington (Bishop).—Jan. 17, Hip., Salford; 24, Hip., Rochdale.
Dick Whittington (Cromo).—Jan. 17, T.R., Aston.
Dick Whittington (Graham).—Jan. 17, G., Hanley; 24, Emp., Kingston-on-Thames.
Dick Whittington (Moreton & Heath).—Jan. 17, O.H., Dudley.
Dick Whittington (Watson's). — Jan. 17, Marina, Lowestoft; 24, Grantham.
Dick Whittington (Wylie-Tate).—Jan. 17, Olym., Liverpool.
Dick Whittington (Clements). — Jan. 17, Lyc., Newport; 24, G., Swansea.
Dick Whittington (Josh Clifton).—Jan. 17, T.R., Wolverhampton; 24, Hip., Ellesmere Port.
Dick Whittington (Jenkins).—Jan. 17, Pal., Walthamstow.
Forty Thieves (Bransgrove & Littler).—Jan. 17, Emp., Burnley.
Goody Two Shoes (Clarence). — Jan. 17, O.H., Workington; 24, St. George's H., Kendal.
House That Jack Built (Palmer-Stanley).—Jan. 17, T.R., Scarboro'; 24, Palace, Derby.
House That Jack Built (Wagner & Skardon).—Jan. 17, Royal, Scarboro'.
Humpty-Dumpty (De Lacy).—Jan. 17, Hip., Rochdale; 24, P.'s, Castleford.
Humpty Dumpty (Cromo).—Jan. 17, Tottenham.
Jack and the Beanstalk (Jazon & Montgomery).—Jan. 17, Pal., Liverpool; 24, Met., Manchester.
Jack and the Beanstalk (Wayne).—Jan. 17, Pal., Watford.
Jack and Jill (Moss).—Jan. 17, Emp., Newcastle.
Jack and Jill (Harry Nelson).—Jan. 17, Alex., Washington; 24, Marina T., South Shields.
Mother Goose (Hart).—Jan. 17, T.R., Manchester.
Mother Goose (Ventom Swift).—Jan. 17, O.H., Burnley; 24, Crown, Eccles.
Mother Goose (Fred Collins).—Jan. 17, Pav., Glasgow; 24, Pav., Glasgow.
Puss in Boots (Brydon-Phillips).—Jan. 17, Kemble, Hereford; 24, New, Port Talbot.
Red Riding Hood (Brydon-Phillips).—Jan. 17, Gaiety, Hastings; 24, Palace, Ramsgate.
Red Riding Hood (Caine).—Jan. 17, G., Mansfield; 24, G., Filey.
Red Riding Hood (Comery).—Jan. 17, Pal., Newcastle; 24, Hip., Altrincham.
Red Riding Hood (Firth).—Jan. 17, Olym., West Bromwich.
Red Riding Hood (Forde).—Jan. 17, Emp., Islington.
Robinson Crusoe (Forde).—Jan. 17, Emp., Stratford.
Sinbad the Sailor (Joe Collins).—Jan. 17, Emp., Croydon.
Tommy Trotter (McKelvie).—Jan. 17, Theatre, Paisley.

PLAYLETS FOR CHILDREN.

"Four Fairy Playlets for Children," by Mrs. E. Ellis-Morris, is published at 2s. 6d., and the respective titles are "The Fairy's Visit," "Sunshine and Rain," "A Christmas Eve Dream," and "The Truant." They are all quite suitable for representation by children. A moral is discreetly conveyed in the story of the little boy who plays truant, and is punished by the goblins. "A Christmas Eve Dream" introduces such familiar nursery story-book characters as Little Boy Blue, Red Riding Hood, Little Bo-Peep, and Little Jack Horner. Full directions for the playing of the pieces are given, together with the music for a fairy dance for use with the playlets, specially composed by D. F. A. Hollesworth.

The North London traders are holding a concert in the hall of the Northern Polytechnic on Thursday in aid of the Great Northern Hospital. More than twenty artists have promised to appear, and the entire takings will be handed to the institution.

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—*Tempest, Act ii, Scene ii.*

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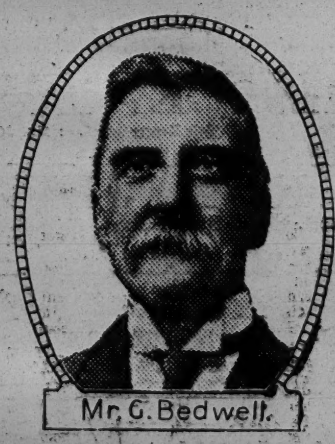
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HOLIDAY

PERCY JACK
MAYNE & SHERIDAN
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HILDA MUNDY

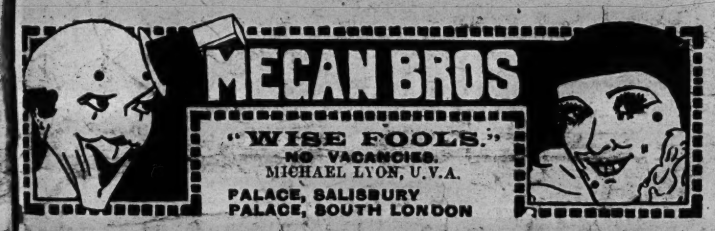
Playing lead in "Oh! Laugh"

ON TOUR

Going to dazzle 'em at HULL next week! COMS., MIKE LYON.

BILLY CARYLL

Roughing it again all this week! Oh joy! Saw "Stars" at "The Ring" on Monday. Happy Ike. Can someone lend me a football guide? What's an "Offside Back," Billy? Does a walking wonder ever get sore feet??



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Address all communications to the Managing Director.

CALLS FOR JANUARY 24, 1921.

THE LONDON COLISEUM.

Rehearsal at 10 a.m. for:—

Tamara Karsavina, Albert Chevalier, Harry Green and Co., Fontecha, George and Butcher, Fortunella and Cirillino, Talbot O'Farrell, Rameses, Kavanaghs.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)

Pictures and Varieties.

THE HACKNEY EMPIRE.

Rehearsal at 12 noon for:—

Jack and Evelyn, Fred Russell, Hartley Wenders, Dormondes, Torino, Mark Coney, Marjorie Fulton.

WOOD GREEN EMPIRE.

Rehearsal at 12 noon for:—

Harry Herbert, Wentworth Alston and Lake, Frank Le Dent, Omega Trio, Chris Richards, Olive Dene.

SHEPHERD'S BUSH EMP.

Rehearsal at 12 noon for:—

Les Tumilets, Noni Jovers, Marie Lawton, Val Vett, Dudley Dale, Harry Marlow.

THE CHISWICK EMPIRE.

Rehearsal at 12 noon for:—

Company as booked.

THE LEICESTER PALACE.

Rehearsal at 12 noon for:—

Bichette, Mile. Stavordale Quartette, Dorothy McBlain, Leslie Strange, Buchanans.

BRISTOL HIPPODROME.

Rehearsal at 12.30 p.m. for:—

"Too Many Wives," Adam Tomlinson, Alexander Prince, Southwood, Ritchie Troupe, W. G. Watts.

CHATHAM EMPIRE.

Rehearsal at 2 p.m. for:—

Pierce and Roslyn, Tex McLeod, Daisy Griff, Mountfords, Mutt and Jeff,

MANCHESTER HIPPO.

Rehearsal at 10 a.m. for:—

Dollie and Billie, Germane Bros., Ethel Hook, Bromley Carter, Togan and Geneva, Fayre Four.

THE ARDWICK EMPIRE.

Rehearsal at 12.30 p.m. for:—

Misquette and Marley, Will Gardner, Theo Ward, Harry Moore, Stellios, Syd Moorhouse.

PICTUREHOUSE, CHATHAM

FLORAL HALL, LEICESTER,

BEDMINSTER HIPPO.

Pictures and Varieties.

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Harry M. Vernon's "Johnny Jones," featuring George Robey.

NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except The London Coliseum which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required).

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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LONDON PAVILION.

C. B. Cochran's Production, "London, Paris and New York."

OXFORD.

Rehearsal at 12.

C. B. Cochran's Production, "The League of Notions."

METROPOLITAN.

Rehearsal at 12.15.

Estelle Rose. Billie Val and Partner.
W. T. Ellwanger and Mary Livingstone.
Ian McCarthy. James Edison.
Gee-Gee Chaplin. The Jacowlews.
Bioscope.

CHELSEA PALACE.

Rehearsal at 12.

Adolph Neiman to present Pantomime "Aladdin."
De Lilo Sisters. Bioscope.

EUSTON.

Rehearsal at 12.

W. S. Lyon presents "Non-stop."
Wilfred Burnand. The Five Bombays.
Billy Housini and Co. Zona and Billy Milroy.
Bioscope.

WATFORD PALACE.

Rehearsal at 1.

Harry Levaine and George Lawrence present "Oh! Betsy."

SOUTH LONDON.

Rehearsal at 12.

Mme. Jeanne and Co. in "The Current of Fun."
Vincent Lawson and Grace Russell.
Wilfred Essex. Tom Costello.
Dorothy Venton. Dave Godfrey.
Megan Brothers. Cecil and Ian Law.
Bioscope.

EAST HAM.

Rehearsal at 12.

Jack Cromo presents Pantomime, "Humpty Dumpty."

TOTTENHAM.

Rehearsal at 12.

George Wayne presents Pantomime, "Jack and the Beanstalk."

EMPRESS, BRIXTON.

Rehearsal at 12.

Ching Wu. J. Williams & Co. Harry Stiles
A. Broughton. Dan Brothers and Sherry.
Carvet and Verena. Yost and Clady.
Bioscope.

WALTHAMSTOW PALACE.

Rehearsal at 1.

George Wayne presents Pantomime, "Babes in the Wood."

These Calls are communicated by the Management for the information of Artists without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

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